

Architectural Library

# California Arts & Architecture

OCT 13 1932



Agave Utahensis

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## Welcome to Del Monte

**D**EL MONTE extends a cordial welcome to the State Association of California Architects, meeting at the Hotel on October 7th and 8th.

These will be pleasant days, for Del Monte's attractions are endless. Golf at Pebble Beach or the historic Del Monte course, explore the 17-Mile Drive, ride, swim, play tennis or any other sport. Polo season opens October 1st.

Special convention rates at Hotel Del Monte, \$9 a day (\$16 for two), including room and bath in preferred location and all meals. Some rooms in wings as low as \$8 (\$14 for two). Rates at Del Monte Lodge (Pebble Beach) as low as \$3.50 a day for one, \$5 for two, European Plan.

*Hotel Del Monte*  
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# THE CALENDAR

## Music • Art • Clubs • Sports • Announcements

Announcement of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

### ANNOUNCEMENTS

THE HORTICULTURAL ASSOCIATION announces the Silver Jubilee Fall Flower Show is held October 27, 28 and 29 at the Civic Auditorium, Pasadena, California. This is the twenty-fifth annual exhibition presented by this group, and notable horticulturists attending are Albert W. Blake, first president of the Association, and Robert W. Pegg, the first show manager. Because of the season chrysanthemums dominate but the rose exhibits and nursery entries vie for notice with the choice greenhouse plants from Pasadena estates.

A FALL FLOWER SHOW is inaugurated at the Gump Galleries, San Francisco, California, this year, many entries coming from the estates down the Peninsula and from across the Bay.

THE CHRYSANTHEMUM FESTIVAL, so successfully held last year, is again given at Redwood City, California, October 1. This event closely follows the arrangement of the Kiki Matsuri of Japan, in which similar festival all Japan rejoices, worries and business cares are set aside.

COUNTY FAIRS of California practically filled the month of September and a few overflow into October. Monterey County Fair, held at Monterey, extends to October 2, while the San Diego County Fair, at San Diego, closes October 1.

CELEBRATIONS succeed the Fairs of California, without quite filling the same place. In Paso Robles the Days of the Pioneers is celebrated, October 12, and Santa Cruz holds a Birthday Party, October 13. Tree planting is honored at Beaumont, October 23, and the fruits of the apple trees at Yucaipa are exhibited, October 23-29. At Madera "Old Timers' Day" is celebrated, October 29. Stockton invites guests to the dedication of the Deep Water Ship Channel, October 29-30, and Grass Valley celebrates the discovery of Quartz Gold, October 30-31. The two final events of the month are Emperor Grape Festival at Exeter and a "Mardi Gras" at San Bernardino, both held October 31.

THE LOS ANGELES FORUM sponsors a lecture platform for adult education. All events are given at the Philharmonic Auditorium; the speakers and dates are: October 24, Julian Huxley, Subject: "Science and Human Nature." November 20, a debate, "Can Capitalism Be Saved?" Paul Jordan Smith, "Yes", Lincoln Steffens, "No." December 19, Lewis Browne, "Are the Dark Ages Returning?" January 23, Frank Lloyd Wright, "My Life and My Work." February 6, Will Durant, "Russia and America." March 27, A joint discussion by V. Sackville West and Honorable Harold Nicolson, "What I Think of Marriage." This gives an opportunity to hear a husband and wife, both deep thinkers, discuss one of the important problems of the day.

ALINE BARRETT GREENWOOD again presents a schedule of current reviews in California this winter. The Pasadena series is given at the Shakespeare Club House, the third Wednesday of each month, at eleven, opening October 19 and continuing through April 19. The Los Angeles series opens at the Ambassador Hotel, October 20, and continues on the third Thursday of each succeeding month.

THE HUNTINGTON-VALLEY SERIES comprises eight talks on "World Events of Today as Mirrored in Current Literature" given by Mrs. Jack Vallely at the Huntington Hotel, Pasadena, California. These talks are scheduled for the first Thursday of each month at 10:45 A. M.

AUDUBON SOCIETY, Pasadena, California, announces the following Field Days: October 6, Bald Ridge Ranch, La Crescenta. Led by Miss Effie R. Gaylor. October 27, Eaton Canyon, Miss Ada Wilson, leader. Membership fees are due in October.

A ZINNIA SHOW is announced by the Yorba Linda and Placentia Women's Clubs at the Round Table Club House, Placentia, California, October 7.



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FALL SESSION  
Opens Sept. 12

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Santa Barbara, California

AT THE ANNUAL CONVENTION, held last month at Yosemite, the California Federation of Business and Professional Women's Clubs voted unanimously to unite with the California League of Business and Professional Women. This merger gives California a business federation of ten thousand women, occupying varying positions in the working world, ranking from stenographers to judges, bankers and doctors. The organization of the joint group is scheduled for the first of the year and Sacramento has asked that the organization session be held in the Capital city.

MAYFLOWER TAPESTRIES was commenced in San Francisco, California, in 1918 by a small group of children, through the stress of war time needs. Under the careful instruction of Mrs. Thomas Churchill these children began making tapestries and the venture grew and prospered. The tapestries became known throughout the country, the interest has spread and the work has become an important industry for San Francisco women, providing an opportunity for many. The Mayflower Tapestry Studio is located at 132 Twenty-fifth avenue.

THE COUNTRY CLUB AND THE CIRCUS CLUB at Menlo, California, provide all the usual sports, including a good polo field at the Circus Club. And this polo field has been adopted during the summer by the younger women on the peninsula for baseball, games having been in progress each week. The uniforms offer possibilities in fit and form.

CRICKET SEASON closed at San Francisco last month when the silver trophy of the California Cricket Association was presented to the Sons of St. George.

SPORTS prevail throughout the year at Del Monte, California, with golf usually supreme. The current events are as follows:

October 1, Opening of the polo season, runs to March 16.

October 5-8, California Real Estate Convention and Golf Tournament.

October 7-8, Meeting of Association of California Architects.

October 10-11, California State Hotel Greeters Association.

October 13-15, National Electric Wholesale Association.

MUNICIPAL ART LEAGUE of Sierra Madre, California, has been granted the use of the Park House for class work and Henry Ivins Hawxhurst, the organizer, opens the first classes October 1.

COMMUNITY DANCES will continue during the winter, under the auspices of the Drama League, at the Civic Auditorium, Pasadena, California. These dances are held on Friday evenings, from eight to eleven, and are chaperoned by members of the League.

ALUMNI ASSOCIATION of the College of the Pacific has established a Scholarship Fund for Entering Graduate Students. Detailed reports and discussion of this matter form a part of the Homecoming Meeting of the Association, October 29, at Stockton, California.

THE HELLDORADO, an autumn celebration of Tombstone, Arizona, is held October 7 to 9, and reproducing days of the '80's.

PIONEER WOMEN OF CALIFORNIA dedicated the new addition to the cabin in Golden Gate Park, San Francisco. The cabin is located at the foot of Stow Lake and the pioneer type of architecture is carried out in the native redwood. The first unit of the cabin was built in 1911 and the furnishings are largely pieces which came across the plains or around the Horn to California.

CALIFORNIA TREE PLANTING has gone rapidly forward. The planting program at Berkeley included 1600 trees of many varieties. More than 400 black walnut trees were planted along the streets of Antioch.

THE REDWOOD GROVE near Santa Cruz, California, has been bought by the State from private interests and is thrown open to the public. The Santa Cruz County Big Tree Grove, as it is officially designated, includes in the hundred and twenty acre grove some of the most famous redwood giants on the Pacific Coast, among them being the General Fremont, the Giant, Jumbo, McKinley, Grant, Roosevelt, Sherman, Cathedral Group and Three Sisters. A new approach to the grove is under construction, leading from the San Lorenzo highway, with a modern cement bridge across the San Lorenzo river.



## MUSIC

**GRAND OPERA SEASON** opens Monday evening, October 3, at the Philharmonic Auditorium, Los Angeles, California, and offers five performances, closing October 8. Members of the Los Angeles Philharmonic make up the orchestra, and the Los Angeles Grand Opera Chorus is augmented by the San Francisco Chorus, as in past seasons. Pietro Cimini alternates with Gaetano Merola as conductor. The artists are Lily Pons, Claudia Muzio, Mario Chamlee, Richard Bonelli, Dino Borgioli, Kathryn Meisle, Izio Pinza, Louis d'Angelo, Alfredo Gandolfi and Francesco Merli. The opening opera is *La Traviata*, followed by *Lucia di Lammermoor*, *Rigoletto*, and *Il Trovatore*.

**SAN FRANCISCO OPERA ASSOCIATION** presents the season of opera, October 15 to November 1, at the new War Memorial Opera House, San Francisco, California. The Opera Association is now in the tenth season, and the opening night marks the eightieth anniversary of the first opera given in San Francisco. The season opens with Puccini's *La Tosca*, with Claudia Muzio in the title role. Lily Pons will sing the role of Gilda in *Rigoletto*, in which she made her first great success in this country, and is also heard as Lucia in *Lucia di Lammermoor*. Nine operas are presented.

**THE PHILHARMONIC ORCHESTRA**, William Andrews Clark, Jr., founder, Dr. Artur Rodzinski, conductor, announces the fourteenth symphony season opens with the first symphony pair at the Philharmonic Auditorium, Los Angeles, California, Thursday evening, October 20 and Friday afternoon, October 21. The concerts will continue every two weeks thereafter, closing with the pair of April 20-21. The season includes fourteen Sunday concerts, beginning October 30 and closing April 30. The soloists to appear on the symphony pairs include, Egon Petri, pianist; Albert Spalding, violinist; Nina Koshetz, soprano; Gregor Platigorsky, cellist; Sophie Braslau, contralto; Leon Zighera, violinist; Gunnar Johansen, pianist.

**THE SYMPHONY SEASON** in San Francisco will follow the opera, opening sometime early in November, under the conductorship of Issay Dobrowen. He will direct until January, when he goes East to act as guest conductor with the New York Philharmonic Symphony Orchestra and with the Philadelphia Orchestra. Bernardino Molinari will assume the baton and conduct the concerts during January.

**THE SYMPHONY ORCHESTRA** of Seattle, Washington, announces a series of five subscription concerts under the direction of Basil Cameron, the English conductor, who shared the direction of the San Francisco Symphony last year with Issay Dobrowen. The concerts are scheduled for the nights of November 14 and 28; December 12, January 5 and 16, at the Metropolitan Theater.

**CLAREMONT COLLEGES**, Claremont, California, again sponsors an Artist Course, presenting six events at Bridges Auditorium. The artists and dates are:

Lily Pons, coloratura soprano, October 12.  
Richard Bonelli, baritone, October 25.  
Vicenti Escudero, Spain's great male dancer, November 22.  
Vienna Choir Boys, January 17.  
Los Angeles Philharmonic Orchestra, February 28.  
Joseph Szigeto, violinist, March 17.

**CAMBER OPERA SINGERS** open season October 1 at the Little Theater of the Palace of the Legion of Honor, San Francisco, California. Dr. Ian Alexander founded and directs this group of California artists. The repertoire includes "Orpheus" (Gluck), Mozart's "The Impresario" and "Figaro", and works by Haydn, Coleridge-Taylor, and Stravinsky.

**THE AMPHION CLUB** of San Diego, California, opens the winter course of musical events at the Savoy Theater, November 19. The artists to appear under the auspices of the club are, Iturbi, pianist; Austral, soprano; Jos. Szigeti, Hungarian violinist; Don Cossack Chorus, and the Hall Johnson Negro Choir.

**DR. HENRY PURMORT EAMES** presents his opera, "Priscilla and John Alden", at the Padua Hills Theater near Claremont, California, in November. The text is by Dr. H. B. Alexander of the faculty of Scripps College.

**THE BEHYMER ARTIST COURSE** opens October 14 with a recital by Lily Pons, coloratura soprano of the Metropolitan Opera. The course offers many interesting events including, Martinielli, tenor, November 8; The Hall Johnson Negro Chorus, November 15; Lotta Lehmann, leader singer, December 6; Elizabeth Schumann, also a leader singer, January 10, either Horowitz or Iturbi in a piano recital in January or February; Gluck-Sandor and Felicia Sorel and ballet in January, with Josef Hofmann, pianist, Josef Szigeti, Hungarian violinist, and the Don Cossack Chorus in February. All events are presented at the Philharmonic Auditorium, Los Angeles, California.



Lucille Powers, one of the younger group of film players, is seen in recent productions with Warner Baxter and Tom Mix. Her early dramatic training was at the Little Theater of Dallas, Texas, which was organized by her mother, Mrs. Lena Budd Powers.

**THE BARKAHSI ENSEMBLE**, a new concert organization, appears on the night of October 26 at the Biltmore Music Room, Los Angeles, California. The ensemble is composed of Axel Simonsen, 'cellist; Philip A. Kahgen, violinist, and Paloma Schramm Baruch, pianist. Henri de Busscher, oboist, is the assisting artist at the opening concert.

**SELBY C. OPPENHEIMER** announces his subscription series will be presented entirely at the new War Memorial Opera House, San Francisco, California. The course opens in November with Martinelli of the Metropolitan Opera Company. Two pianists presented are Josef Hofmann and Vladimir Horowitz. Two well known sopranos appearing are Lotta Lehmann and Elizabeth Schumann, the latter a leader singer of note. The London String Quartet; Joseph Szigeti, violinist; Paul Robeson, baritone; the Hall Johnson Singers, all add to the interest of the course.

**LOS ANGELES CHAMBER MUSIC SOCIETY** presented two of the announced four chamber music concerts in July, featuring the Vertcham String Quartet. The additional concerts are scheduled for October and November.

**WOMAN'S SYMPHONY ORCHESTRA** is a new musical organization of Hollywood, California, under the direction of Anna Priscilla Rischer. Miss Rischer organized and directed the Laguna Little Symphony and she has also composed and published orchestral numbers. The orchestra made its initial appearance at the Greek Theater last month.

**CALIFORNIA COMPOSERS** will become better known through a broadcast over KJH of a series of Monday afternoon, half hour programs, at four o'clock. Each program is to feature compositions by, and an informal interview with, some well known composer, residing in California. Among the composers are, Homer Grunn, Madalyn Akers, Mary Carr Moore, Gertrude Ross, Oscar Rasbach and Elinor Remick Warren.

**THE TUDOR SINGERS** open their concert season, October 11, appearing at the Woman's Club, Riverside, California, singing Elizabethan and other early English music, in costumes of the period. This group is made up of Mmes. Burns and Rennie, Messrs. Swan and Smallman, with Raymond McFeeters as accompanist.

**CHARLES WAKEFIELD CADMAN** has written an operetta primarily for radio use, though practical for stage use in smaller cities and by musical clubs. This twenty-minute opera, "The Willow Tree", is for mixed quartet and is scored for an orchestra of fifteen. It will be given its first broadcast by the NBC in the early fall from New York.

**MEMBERS OF the Philharmonic Orchestra** present to the City of Los Angeles, California, a statue of Beethoven, in honor of William Andrews Clark, Jr. The statue is unveiled at Pershing Square, October 14.

## DRAMA NOTES

**COMMUNITY PLAYHOUSE**, Pasadena, California, continues the policy of offering the best plays obtainable, interpreted by notable casts. The productions are continuous with the exception of Sundays and Mondays. New plays open on Tuesdays. The length of the run is governed by the popularity of the play.

September 27, "Lightnin'" by Winchell Smith and Frank Bacon, with Samuel S. Hinds in the star role.

Scheduled next, "These Few Ashes", a Continental Comedy, featuring Bradley Page and Albert Conti.

Followed by "Mr. Mary Sawyer" by Emerson Treacy and Jefferson Parker, with Gay Seabrook and Emerson Treacy in leading roles.

**DRAMA BRANCH**, Community Arts Association, Santa Barbara, California, include in the program for the fall season at the Lobero Theater two Pulitzer prize winning plays and three classed by drama critics as among the ten best of their respective seasons. All performances are given on Thursday, Friday and Saturday evenings, at 8:30, with a matinee on Saturday at 2:30. October 6-7-8, "The Sacred Flame" by Somerset Maugham.

November 3-4-5, "Green Grows the Lilacs" by Lynn Riggs.

**THE WAYFARERS** now have a permanent home. It is the loft of a small building at 74 Commercial Street, San Francisco, California. The name was adopted when they borrowed a studio or living room for their productions, but they will retain it though they have acquired a theater. The Wayfarers prefer to do original plays and are never afraid to experiment. All plays are given five performances, and they make their own scenery, costumes and sets. Jack Thomas is the director.

"PETTICOAT TOWN", a comedy of village life in Spain, by the Quinteros Brothers, translated by Michael Storm, and directed by Francis Josef Hickson, is the October production of the Gateway Players Club, 4212 Sunset Boulevard, Los Angeles, California. The Club announces a series of productions under the direction of Mr. Hickson. Among the plays listed are a comedy by Oscar Wilde, "Embers at Harworth" by De Witt Bodden, and "London Assurance" by Dion Bouccicault.

**MONTECITO REPERTORY PLAYERS** were organized in May and form a part of the Montecito School of the Theater, 410 East Valley Road, Santa Barbara, California. This group presented "Just a Year" by Francis Baker-Smith in September. Elizabeth U. Stevens is the director.

**PLAYHOUSE SCHOOL OF THE THEATER** opens the fall term, October 10, at Pasadena, California. The course of study covers two years with a post graduate course available. Open readings for parts in main stage productions at the Community Playhouse are held each Monday evening at seven thirty in the recital hall.

**CLAREMONT COMMUNITY PLAYERS** plan to produce their plays the first and second week-ends of each month at the Little Theater in Padua Hills, near Claremont, California.

October 7-8, 14-15, "Cappy Ricks" from the novel by Peter B. Kyne.

November 4-5, 9-10, "Priscilla and John Alden", an opera by Henry P. Eames and Hartley Alexander of Scripps College.

"THE GOVERNOR'S WIFE PAYS A CALL", a charming short play by Alma Whitaker and Helen Champion, will be given November 4 by The Wayfarers, at their new location, 74 Commercial Street, San Francisco, California.

**GARRETT CLUB** announces "The Golem", October 11, at the Egan Theater, Los Angeles, California.

"FANFARE", a play with music, written by John and Don Rox, and directed by Charles F. Riesner, is given at Laguna Beach, California, Friday and Saturday, October 7-8. Don Rox is the producer of the revue with special charge of the dancing, while John Rox is responsible for the songs.

**FOOTHILL PLAYERS**, under the direction of Bird Del Bundy, opened the season last month with a group of one-act dramas, followed by a three-act production at the studio theater, Altadena, California. Plays to be produced in October and November include several by local playwrights.

**LITTLE STUDIO THEATER** of Gold Hill, Monrovia, California, will present seven major productions during the coming season. Miss Clare Cronenwett is president. The opening play, given September 29-30, was an adaptation of Poe's "Fall of the House of Usher", directed by Frank Hax, who gave an original dance fantasy.

**LITTLE THEATER FOR PROFESSIONALS**, Beverly Hills, California, has planned six major performances for the season, and in addition has secured the promise of R. D. MacLean, noted Shakespearean actor, to put on one, probably two, well known plays of the bard. The season will likely include also one of the popular "Moulin Rouge" cabarets. This group of professionals is under the direction of Mrs. Golda Madden Craig and is planning to soon buy or build an individual building. At present the productions are given at San Ysidro Drive, Beverly Hills.

**THE TRAVERS THEATER**, Fairmont Hotel, San Francisco, California, serves various groups of players from the Bay region and from San Francisco proper, each organization taking the theater for the run of a play. Some of the programs are here quoted:

October 9, The Lucille Gordon Repertory Players offer "The Eastest Way" by Eugene Walter. Other plays scheduled by this group are "Caviar and Wine", "A Woman of No Importance", and "Declasse".

Theater Arts, Inc. will present Craig's "Wife", "Rosenholm", "Candida" and "Rebound".

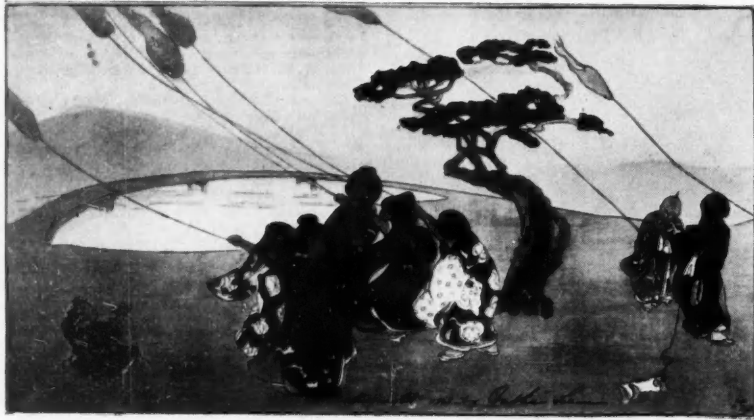
**THE WORKSHOP**, an interesting branch of the Community Playhouse, Pasadena, California, opens the new season November 15, offering "Here's to Crime" a satirical comedy by Henry Gordon. The play is an original, the production being a world premiere. Miss Frances McCune is the director.

**THE CAT AND THE FIDDLE**, operetta by Kern-Harbach, after breaking all the records of the year for length of run in San Francisco, opens at the Belasco Theater, Los Angeles, California, October 3. The star is Helen Gahagan.

**COLUMBIA THEATER**, San Francisco, California, is presenting "Intermission", a new play by Irving Kaye Davis, in its first performance anywhere. The entire scene of the play is in the lobby of a theater during an intermission. Davis has several successful plays to his credit, one was novel in as much as it was a full length, three act drama, with only one character, the title was "Courtesan", "Intermission" draws from Hollywood for the cast, featuring Madge Bellamy and Glenn Tryon.

**HENRY DUFF** opens his season at the Alcazar Theater, San Francisco, California, with Pauline Frederick in "As Husbands Go". This attraction is followed by "The Marquis", with Billie Burke, who created the title role in the New York production. The third play on the Duffy list is "Louder, Please!" Joe E. Brown has the lead role in this comedy by Norman Krasna, concerning the press agents of Hollywood. Later in the season Bebe Daniels and Ben Lyon make a joint appearance, and Charlotte Greenwood is promised in a new play by Cosmo Duke after the holidays.

**THE CHILDREN'S THEATER**, housed in the Recital Hall of the Community Playhouse, Pasadena, California, offers two shows each Saturday, one in the morning and one in the afternoon. The Fennell Puppets are shown throughout October, giving charming interpretations of "Little Red Riding Hood", "Peter Rabbit" and "Little Black Sambo".



KITES

BERTHA LUMN

From a woodblock print in the exhibition of works by Mrs. Lumn which is being held until October 22 at the Ilsley Galleries, Ambassador Hotel, Los Angeles.

## ART CALENDAR

### BEVERLY HILLS

**BEVERLY HILLS WOMEN'S CLUB**, 1700 Chevy Chase Drive: Throughout October, fifty canvases by Women Painters of the West. A traveling exhibition of works by the Women Painters of the West will start next month on a tour of northern California, Oregon and Washington.

### DEL MONTE

**DEL MONTE GALLERIES**, Hotel Del Monte: Works by California artists.

### GLENDALE

**SCOTCH VILLAGE ANTIQUE SHOP**, 818 North Central Avenue: Art objects and antiques.

### HOLLYWOOD

**ASSISTANCE LEAGUE**, 5604 De Longpre Avenue: To October 8, paintings by Rubin the Palestinian. October 10 to 17, etchings and drawings by Esteban von Bunyitay. October 17 to 22, cartoons by Bert Levi. October 24 to 31, portraits by George Cole.

**INTERNATIONAL SCULPTURE, Ltd.**, 8838 Sunset Boulevard: Replicas of sculptures from the National Museums of France.

**KANST GALLERY**, 6182 Mulholland Drive: Paintings by American and European artists.

**POLK-BAYLY GALLERIES**, 8903 Sunset Blvd.: Paintings by American and European artists. Objects of art. Antiques.

**SALON CONTEMPO**, 7579 Melrose Ave.: Paintings by Val Costello.

### LAGUNA BEACH

**FERN BURFORD GALLERIES**, Hotel Laguna: Paintings by California artists.

**LAGUNA BEACH ART GALLERY**: Paintings by Laguna Beach Art Association members.

### LOS ANGELES

**AINSLIE GALLERIES**, Barker Brothers, 840 West Seventh Street: Paintings by American and European artists.

**BARTLETT GALLERY**, 3358 West First Street: Throughout October, paintings by Esther Crawford.

**BESKOW GALLERIES**, 4950 Franklin Avenue: Throughout October, paintings by Italian masters.

**BILTMORE SALON**, Biltmore Hotel: Paintings by Jack Wilkinson Smith.

**CALIFORNIA ART CLUB**, Barnsdall Park, 1645 North Vermont Avenue: Paintings and sculptures by members of the club.

**CALIFORNIA INSTITUTE OF THE FINE ARTS**, recently organized with Harry M. Kurtzworth director, and Eleanor Waring Burnham, secretary, offers four cultural review courses of sixteen weeks each, one session a week, starting early in October at the Beskow Galleries, 4950 Franklin Avenue, Los Angeles. Two of the courses will be conducted by Mr. Kurtzworth: "Enjoyment of Painting," on Thursday mornings at 10, beginning October 6; and "The Technique of the Arts," Saturday mornings at 10, beginning October 8. Two courses will be conducted by Mrs. Burnham: "Masterpieces of Literature," Wednesday mornings at 10:30, beginning October 5; and "The Art of the Drama," Friday mornings at 10:30, beginning October 7. At the conclusion of the first series of sixteen weeks the courses will be repeated, starting early in February.

**EGAN ART GALLERY**, 1324 South Figueroa Street: Paintings by California artists.

**DALZELL HATFIELD GALLERIES**, 2509 West Seventh Street: Paintings by American artists.

**ILSLEY GALLERIES**, Ambassador Hotel: To October 22, the Orient in an exhibition of paintings, screens and prints by Bertha Lumn. October 24 to November 12, paintings by Lyla Marshall Harcoff, Colin Campbell Cooper and Maurice Braun.

**LOS ANGELES MUSEUM**, Exposition Park: Throughout October, paintings by San Francisco architects; paintings and sculptures from Bali, lent by Galka E. Scheyer; watercolors by Carlos Merida of Mexico. October 14 to November 13, annual exhibition of the California Watercolor Society.

**LOS ANGELES PUBLIC LIBRARY**, 530 South Hope Street: Original studies of Dean Cornwell's twelve murals depicting "The Pageant of California History" executed for the library rotunda. A miniature model of the rotunda is included in the exhibit. Eight of the finished murals were installed this summer, and it is expected that the remaining four will be in place by the end of November. The exhibit room of the library is open afternoons and evenings only.

**SOUTHARD PRINT ROOM**, 4030 Beverly Boulevard: Wood engravings by Michael Baltekal-Goodman. Watercolors by Victor Stuyvaert.

**SOUTHWEST MUSEUM**, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

**STENDAHL GALLERIES**, 3006 Wilshire Blvd.: Works by American and European artists.

**ZEITLIN'S BOOK SHOP**, 705 West Sixth St.: Throughout October, pen drawings and watercolors by Andre Dureneau. At the Westwood Village shop of Zeitlin are shown photographs by Brett Weston.

### MENLO PARK

**ALLIED ARTS GUILD OF CALIFORNIA**, Arbor Road at Cambridge Avenue: Hand-wrought metals, hand-made furniture and wood sculpture, hand-made pottery, hand-woven and hand-blocked textiles.

### PALOS VERDES

**PALOS VERDES ART GALLERY**: Throughout October, sculptures by Thyra Boldsen, Ella Buchanan, Roger Noble Burnham, Maud Daggett, David Edstrom, Claribel Gaffney, Merrell Gage, Jason Herron, Atanas Katchamakoff, Sherry Peticolas, George Stanley and others.

### PASADENA

**KIEVITS GALLERIES**, Hotel Vista del Arroyo: Paintings by American and European artists.

**GEORGE M. MILLARD STUDIOS**, 645 Prospect Crescent: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

**GRACE NICHOLSON GALLERIES**, 46 North Los Robles Avenue: Oriental art.

**PASADENA ART INSTITUTE**, Carmelita Gardens: Reopens October 6 with the traveling exhibition of fifty-one contemporary American paintings from eastern states which was recently seen at San Diego and Honolulu.

**SOWERS GALLERY**, 351 East Green Street: Fine and rare books and prints.

### SAN DIEGO

**DOWNTOWN GALLERY**, 1133 Seventh Street: Contemporary artists of San Diego.

**FINE ARTS GALLERY OF SAN DIEGO**, Balboa Park: To October 15, Japanese color woodblock prints, loaned by Roy V. Sowers of Pasadena; paintings by Helen Forbes and Ray Boynton of San Francisco.

### SAN FRANCISCO

**ART CENTER**, 730 Montgomery Street: October 3 to 15, paintings by Amy Josephine Heyneman; sculptures by Ruth Cravath; members' group show of drawings. October 17 to 29, oils and fresco fragments by Victor Arnautoff. November 1 to 12, paintings by Harriet Whedon; sculptures by Adaline Kent.

**DOROTHY TRUE BELL STUDIO**, 537 Mason Street: To October 10, decorative paintings by Albert Richard Stockdale.

**M. H. de YOUNG MEMORIAL MUSEUM**, Golden Gate Park: October 4 to November 2, sixty-five etchings, lithographs and woodcuts by contemporary American artists. October 18 to November 18, Danish applied arts and Lalique glass from the collection of A. Zacho of Los Angeles. October 22 to November 25, a collection of over 200 drawings and watercolors of European scenes by Mrs. Belinda Sarah Tebbis (1812-1891), an artist of the English school. October 23 to November 25, woodcuts from the collection of John H. Culley of Los Angeles.

**GALERIE BEAUX ARTS**, 166 Geary Street: To October 8, exhibition of contemporary art, loaned by artists and lay members of the Galerie Beaux Arts. October 10 to November 5, exhibition of decorative art, including panels, ceramics, painted and woven wall-hangings and screens.

**GUMP GALLERIES**, 246 Post Street: Works by American and foreign artists.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park: October 4 to November 30, decorative chinoiserie panels by Robert W. Chanler, lent by Mrs. Paul I. Fagan. October 4 to 30, paintings by Frank Horowitz. October 5 to November 3, wash drawings in oil by Edith Stellman; sculpture and drawings by Isamu Noguchi. October 8 to November 4, watercolors by Joseph Sinel.

### SAN MARINO

**HUNTINGTON ART GALLERY**: Eighteenth Century English portraits. Flemish and Italian primitives. Gallery open daily, 1:30 to 4:30, except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning Wakefield 6141. During October, special exhibition of rare books and manuscripts illustrating the development of Tudor drama.

### SANTA BARBARA

**FAULKNER MEMORIAL GALLERY**, Public Library: Through October 12, sixty watercolors by sixty Americans, an exhibition assembled by the College Art Association, judged by a jury comprising Lloyd L. Rol-

### STOCKTON

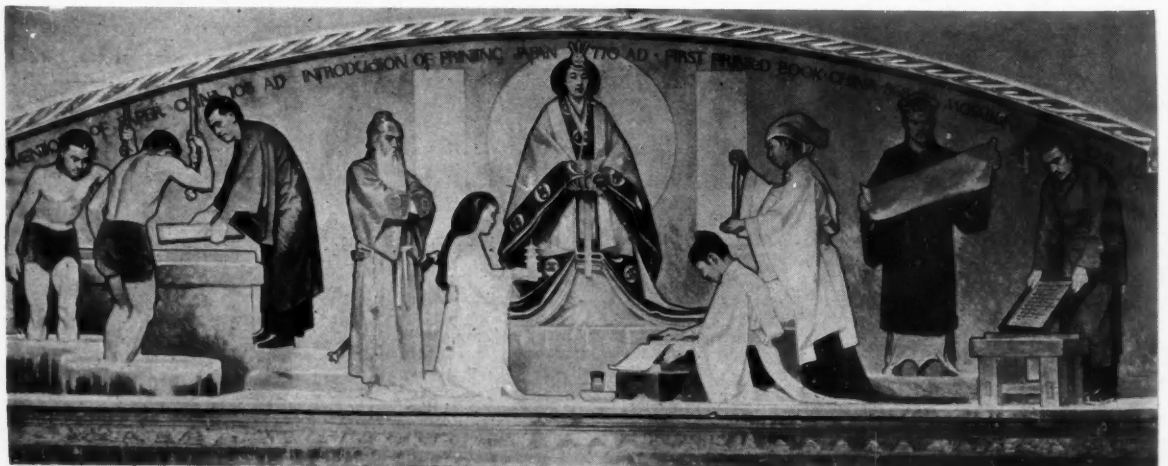
**HAGGIN MEMORIAL GALLERIES**, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

### MISCELLANY

**ARIZONA ART EXHIBITION**, Eighteenth Annual, will be held October 24 to 30 at Phoenix, under the auspices of the State Fair Exhibition Committee of the Phoenix Fine Arts Association. For entry blanks address Mrs. William K. James, Secretary, East McDowell Road, Phoenix, to whom they must be returned by October 15. Prizes are grouped in two classes, one class open to all artists, the other to Arizona artists only. In the former class, three prizes are offered for oil paintings: Landscape \$100, figure \$100 and still life \$50. A prize of \$50 is offered for the best water color, and one of \$15 for the best work in black and white. Similar prizes are offered in the class which is open to Arizona artists only.

**WATERCOLOR PAINTERS** will be interested to know that the California Palace of the Legion of Honor, San Francisco, has scheduled for December 5 to January 8 a First Annual Exhibition of Western Watercolor Painting. Works in tempera, crayon and pastel, as well as in watercolor, will be eligible for the exhibition. Entries will be judged by a jury comprising Lloyd L. Rollins and Thomas C. Howe, Jr., director and assistant director, respectively, of the Legion Palace, and three other California art authorities to be invited to serve. Entry blanks and further information may be had from the California Palace of the Legion of Honor, Lincoln Park, San Francisco.

**LOUIS DANZ**, lecturer on art, was named president of the Laguna Beach Art Association at its recent annual election of officers. It is the first time that the association has elected as president one who is not a painter. Unanimous ballots also elected the following officers: First vice-president, W. Galen Doss; second vice-president, Clarence K. Hinkle; recording secretary, Ruth Alexander; corresponding secretary, Helen Carter Tiffany; treasurer, Maude Robertson; directors, John Hinchman, Eleanor Colburn and Philip Ilsley.



Nine mural paintings by Samuel Armstrong of Santa Barbara adorn the treasure room of the Edward L. Doheny, Jr., Memorial Library dedicated September 12 at the University of Southern California. These murals depict the history of the printed word, from the earliest times to the invention of the Linotype in 1886. In the panel shown here, entitled "The Genesis of Printing," the

central figure in stately oriental robes is the Empress Shotoku of Japan, whose command after she had embraced Buddhism that a million prayer slips be circulated through her kingdom resulted in the initial effort to reproduce mechanically quantities of copies of a printed message. All of the costumes and colorings throughout these murals are authentic of the periods shown.



# ... DECORATIONS and FINE ARTS ...

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**THE ORIENT**  
in an exhibition of  
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## BRINGING ANTIQUES TO LIFE

MANY of us—especially those who put their faith in the newest and latest, whether in automobiles or home furnishings—are apt to regard antiques as something fit only for museums or for stiff and formal residences on the grand scale. The idea of living with old pieces of furniture about the house is utterly abhorrent to many a good up-and-coming American business man, however wistfully his wife may make guarded allusions to a certain chair or table of venerable pedigree which she would like to see installed in their home.

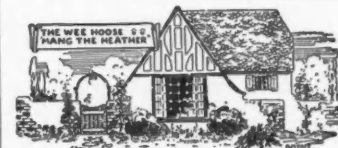
Pondering this matter off and on during the sixteen years since they established the Scotch Village Antique Shop in Glendale, Mr. and Mrs. Francis J. Henry at last hit upon a scheme which, recalling the adage that the way to a man's heart is through his stomach, should win entrance to southern California homes for many a fine old object.

In connection with their antique shop, Mr. and Mrs. Henry have transformed one of its studio rooms into a delightful dining room furnished in the style of the Georgian period. Here, under the experienced direction of Mrs. Agnes Owers, are now served dinner as well as luncheon and afternoon tea. If the recalcitrant husband will not succumb to the blandishments of afternoon tea (with Scotch marmalade on his toast) he can certainly be enticed to risk having dinner in these restful and hospitable surroundings. We warn him, beforehand, that he will be taking a risk, for when the influence of good food is added to these surroundings, so artfully designed to express the spirit of gracious living, it will be the simplest thing in the world for the watchful wife to seize the moment when she observes her man's eye wander approvingly to the Adam fireplace, or to the Sheraton grandfather clock nearby,—and then it will be all over with him, and antiques will be all over his house in no time at all. And he'll like it.

Perhaps he will even betray an interest in the series of informal talks on antiques which are to be given at the Scotch Village Antique Shop on Tuesday afternoons, starting October 11, when Alice R. Rollins, an authority on these matters, will speak on the hobby of collecting. Miss Rollins will follow this with a talk on old Staffordshire china, on October 18. The following Tuesday afternoon, October 25, she will tell how to know old glass, and on November 1 the collecting of old perfume bottles and snuff boxes will be her subject.

Later on, other speakers will be invited to talk on such kindred topics as the fine arts and landscape gardening.

Which reminds us to say a word about the lovely patio garden which is the living heart of this most unusual of antique shops. A great palm tree in its center is a meeting place for small birds who come there in great numbers to carry on animated discussions of family problems. At its base are rock pools where silent goldfish swim busily about on their errands, in and out among the stems of the water hyacinths. Shady nooks, like the bamboo court pictured below, invite those who prefer their luncheon or tea out of doors.



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Modern Glass by René Lalique of Paris

● Pieces may be purchased from the exhibition but none may be removed until after November 17.

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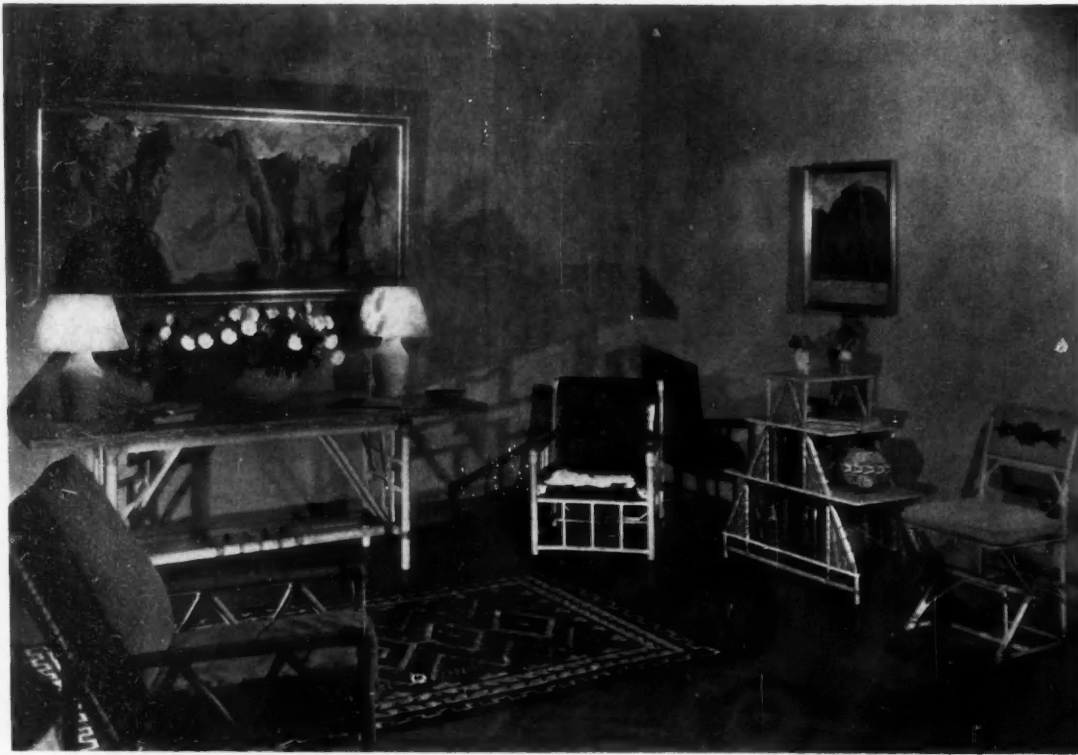
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The remarkable furniture, including accessories, shown on this page, was designed and copyrighted by S. & G. Gump Company. Above are two iron patio pieces — a slung seat chair with sage green and white matting (note the Chinese "Key" motif) and a drinking table using the Swastika for stretcher, and a Korean design, the "Yin and Yang" in red and black on the glass top. Right, a group inspired by the Polynesian art of the South Seas; a screen of Samoan tapa cloth, blue, black, white; reed furniture in yellow and white, with Marquesan design; a tray, yellow tapa under glass; a lamp decorated with blue and green marine symbols.



Photographs by Ralph Young

THE OLD WEST IN BRAND-NEW FORMS



# TOPICS OF THE MONTH

## Have We Turned the Corner?

In the last issue of Dun's Review a statement was made which should give courage to architects, contractors and building material supply houses as well as those dealing in real estate. They report that, "More than 15,000,000 families in the United States are in rented houses, and over one-half of the families of the country are potential buyers of homes. The supply of newly-constructed homes has been eliminated almost entirely, and builders of the medium and smaller types of houses are agreed that prospective purchasers are more numerous than for many years."

One statement, "There is practically no speculative building being carried on just now", reveals a situation that has not existed for years. In view of the architectural monstrosities built on speculation in California by realtors and jerry-builders, we are hopeful that building on speculation, especially of residences, will be entirely eliminated.

## Will a Word Make Them Wise?

"A Plea for Better Buildings" is the heading of a recent editorial in the "Wasp-News Letter" calling attention to the fire hazard of most speculative building.

Block after block of flimsy wooden frames are covered with a thin layer of paper, chicken-wire, stucco. If a fire got a good start on a very windy day, California might well suffer another major conflagration in any one of her large cities.

There are ordinances supposed to regulate construction, both for fire protection and for other safeguards to person and property. In no case are they rigid enough to prevent the speculative builder from erecting fire-traps; for that is what they are, when built in close quantity. Moreover, public building inspectors are always too few to examine all work thoroughly—and many a "mistake" slips through. Such mistakes, strangely enough, always save the builder money.

More law is not the cure for these potential cancers in the municipal physiology. It is to the financial agencies that the public should look for protection. When normal housing construction is resumed, the lesson of financial losses and lower values due to depreciation and obsolescence may have been brought home to building construction financiers, even if the fire risk leaves them cold.

Poor construction can be so easily covered up that the buyer, without expert guidance, is helpless. This situation calls for prevention rather than cure. And to refuse money for all building loans unless plans and specifications are from a competent source, would be the wisest prevention. Will they be wise?

## What Is News?

A subtle change has come over the various functions of the press in this country. So voluminous is its output, so numerous its readers in a country whose every citizen can read in some language, that dailies, monthlies and especially weeklies

have found their places and respond to definite demands.

The newspaper may search the world over for news or sensational matter, it may fill forty pages with facts and classify them assiduously, but the man in the street will turn to the sports page, the busy man of affairs will rest by reading the funny paper. Both will pick up the carefully edited weekly and absorb every word of condensed happenings.

Monthlies, on the other hand, do not assume to give the news. In the pages of the modern monthly come articles and photographs that give graphic description of what has been accomplished. This record is dateless as is a book; the matter is authentic, carefully studied, worth preserving after it has been read. Often the illustrations are full of intrinsic beauty; sometimes actual literary genius unknown before has made its debut to the world of readers in the pages of American quality monthlies.

The especial function of this monthly magazine is to keep its readers informed on the subject of architecture and all the allied arts and crafts; not in a technical review, but as it relates to our progress in civilization—our mode of living.

## Be Sure Your Contractor Has a License

"Praise must be given the architects of California," states Colonel Carlos W. Huntington, "for their material aid in establishing the Contractors' License Law as an effective piece of remedial legislation." Colonel Huntington, who is Registrar of Contractors, as well as Director of the Department of Professional and Vocational Standards under which thirteen of the State Boards are grouped, states that the architectural profession has taken a firm stand in support of the Contractors' Law.

"Bid forms, calling for the contractors' State License numbers, are in use by many architects," states the Registrar, "and serve a four-fold purpose. In the first place, an architect who unwittingly accepts a bid from an unlicensed contractor may find himself in a most embarrassing position. In the second place, an architect who demands a contractors' license number is assisting the State in calling attention to the law, which requires that a State Contractor's License be secured before a bid is submitted. Again, the architect by requiring license numbers of bidders, is warning prospective bidders who might ordinarily bid in good faith, while unlicensed, and then find their bid disqualified because of their failure to have secured a license. The fact that the architect calls the law to the attention of bidders has a moral effect and a stabilizing influence."

The law provides that a contractor's license may be revoked or suspended for abandonment of contract, diversion of funds or materials, disregard of plans or specifications in any material respect, violations of State or local law regulating construction, or the laws protecting employees, failure to keep proper records of receipts and disbursements, misrepresentation in securing a license, or the doing of any wilful, fraudulent act.



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*The Barracks  
 Building of The  
 Yountville Veter-  
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ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

SEPTEMBER-OCTOBER, 1932

## COVER

Agave Utahensis. From a Wood Engraving by Michael Baltekal-Goodman.

## FRONTISPIECE

Coit Memorial Tower, San Francisco ..... 12

## ART

Calender of Events ..... 4  
Decorations and Fine Arts ..... 5  
The Decorative Uses of Tin ..... 20  
The Charm of Hand-Wrought Iron ..... 21  
Creator of the New Del Monte Murals.....By Robert Fender 22-23  
The Marionette Art of Ralph Chessé.....By Godfrey De Berniere 24

## ARCHITECTURE

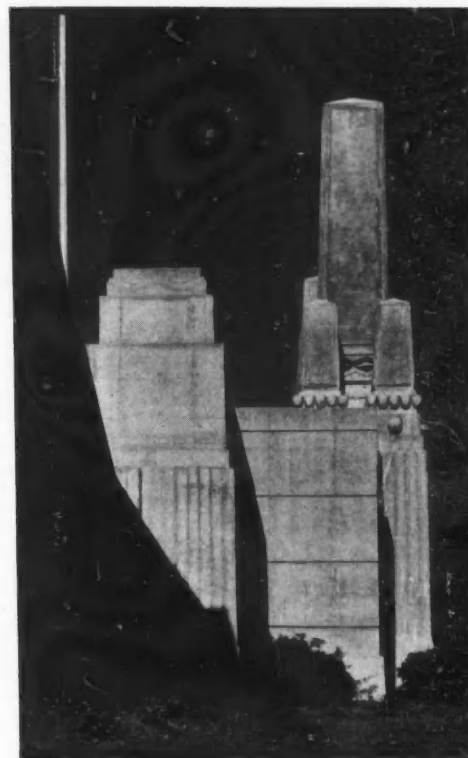
An Organization of Significance to California...By Albert J. Evers, A.I.A. 13  
Residence of Mr. and Mrs. J. B. Murray, Los Angeles, California...BYERS 14  
Residence of Mr. and Mrs. J. D. Kerr, Los Angeles, California....." 15  
Interiors of the Murray and Kerr residences....." 16  
Two Houses in Leimert Park, Los Angeles.....COATE 17  
Menlo School and Junior College, Menlo Park, California.....CLARK 25

## GARDENS

Garden Calendar .....By A. D. Houghton 28

## OTHER FEATURES

The Calendar—Announcements—Music—Drama .....By Ellen Leech 2-3  
Topics of the Month ..... 9  
California, Capri and Return .....By Julian C. Mesic 18-19  
Hotel and Travel ..... 26  
Index to Advertisements ..... 32



### TO CALIFORNIA'S ATHLETIC GLORY

This striking photograph of a pylon on the University Campus at Berkeley, designed by Warren C. Perry, A. I. A., was taken by Frederick L. Confer, Loy Chamberlain and Ray Peppin, recent graduates of the School of Architecture, who are entering the field of architectural photography. In our last issue, photographs of Mr. Clarence Tantau's residence, taken by them, were by mistake credited to another photographer. To these gentlemen, our apologies and good wishes.

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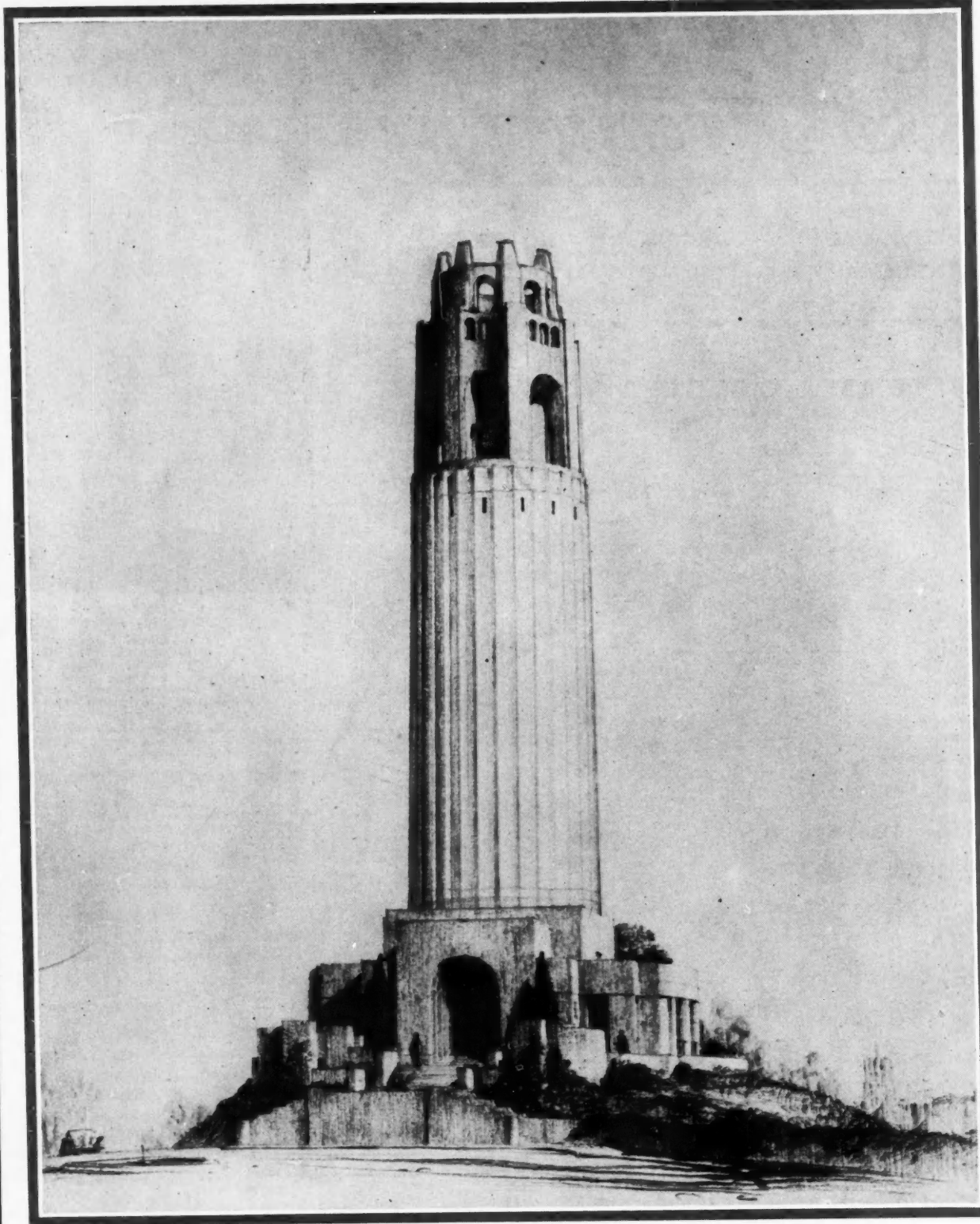
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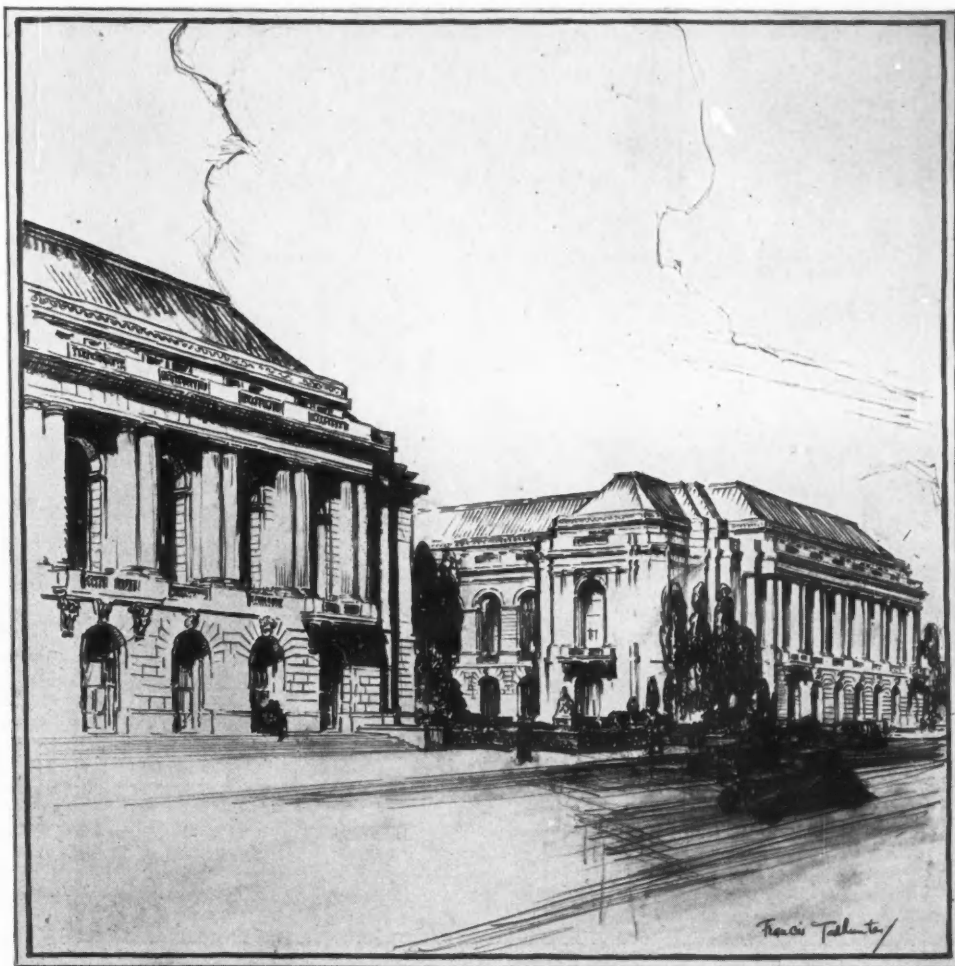
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### SO THIS IS SAN FRANCISCO

Jutting out into the Bay, Telegraph Hill is like a bastion before the mass of the city. From its crest will rise the Coit Memorial Monument, designed by Arthur Brown, Jr., F.A.I.A., recently approved by the San Francisco Art Commission. The drawing is by Henry Temple Howard, A.I.A.



Completed at last is San Francisco's War Memorial Group at the Civic Center. This glimpse of the Veterans' Building (right) and the Opera House is from a sketch by Francis Todhunter. First performance in the Opera House will be given on the 15th of this month. The architect is Arthur Brown, Jr., F.A.I.A., with Albert Lansburgh, A.I.A., collaborating on the Opera House.

## An Organization of Significance to California

By ALBERT J. EVERS, A.I.A.

*President of the State Association of California Architects*

SOME five years ago the architects of California formed a unique type of state-wide professional society, with a membership including all persons registered as architects in the official records of the California State Board of Architectural Examiners. Those who for any reason did not wish to be so included had the privilege of declining the membership, but those who have so declined are a very infinitesimal percentage indeed.

The Association was established for the following purposes: to advance the science and art of architecture; to insure to the public efficient architectural service; to encourage architectural education; to maintain the honor and dignity of the profession of architecture; to enlighten the public in relation to the province of architecture in the body politic; to advocate proper legislation and to oppose improper legislation affecting architectural practice; to support the State Board of Architecture; to cooperate with other professional associations, and to cultivate social intercourse among its members.

Up to this time it has made every effort and had a large measure of success in furthering these objects.

The relationship of the Association with the California Chapters of the American

Institute of Architects has been very close and harmonious. So much so, that there has been a voluntary division in the activities of the two organizations, yielding to the Chapters of the American Institute of Architects supervision over professional ethics, promotion of education and general cultural activity, while the association has been assigned public information, legislation, professional betterment and business relations in general.

The Association has been of signal service to the profession and the public by encouraging higher standards of practice by means of office and contract form studies which are still in process; by presenting scholarships to the University, in architecture, and to other educational institutions, for worthy students; by preparing and furthering legislation and ordinances affording better protection to the public and the building dollar; by spreading information on the real economic value of good design and good construction and its bearing on the well-being and safety of building occupants. The Association has also inter-

ested itself indirectly, but with tangible results, in the preservation of the roadside beauties of our state, and in other worthy state and local projects where interest and help seemed available.

One of its major activities bears great promise of public benefit; the initiation of and active participation in a movement which produced the new California Building Congress, under the sponsorship and support of the State Chamber of Commerce. This brings together all the different branches of the building industry, for united action in studying and remedying unsatisfactory conditions—to decrease costs and increase efficiency.

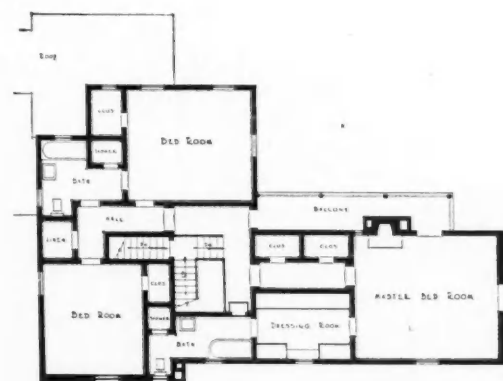
The success of the architects' organization in California has won national recognition, and there is great hope of success for a movement now on foot in many different states to unite the profession on a plan similar to our own, combined under the leadership of the American Institute of Architects.

It is the aim and object of the Association and its officers to bring about a higher standard of practice, a fuller public understanding of the value of architects' services, and to promote the cause of more soundly constructed and more beautiful buildings, towns and cities in our State.



The residence of Mr. and Mrs. J. B. Murray at Brentwood Heights, Los Angeles, John Byers, architect. A house which has real Californian-Colonial character, with decided originality and a pleasant domestic flavor.

Photographs by Miles Berné and Mott Studios



SECOND FLOOR PLAN  
J. B. MURRAY RESIDENCE  
JOHN BYERS ARCHITECT



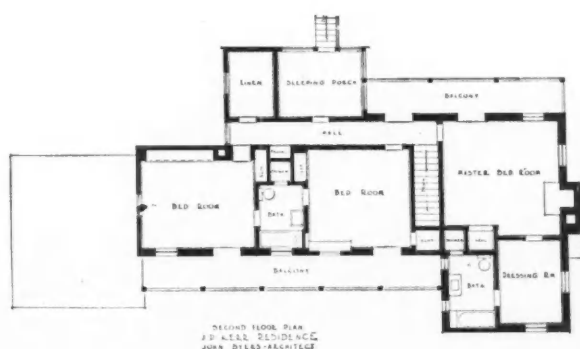
FIRST FLOOR PLAN  
J. B. MURRAY RESIDENCE  
JOHN BYERS ARCHITECT

## RESIDENCES FOR TWO RELATED FAMILIES





The residence of Mr. and Mrs. J. D. Kerr at Brentwood Heights, John Byers, architect. With more of the Monterey spirit than its neighboring house, this home nevertheless possesses a definite individuality, and equal charm.



SECOND FLOOR PLAN  
J. D. KERR RESIDENCE  
JOHN BYERS ARCHITECT

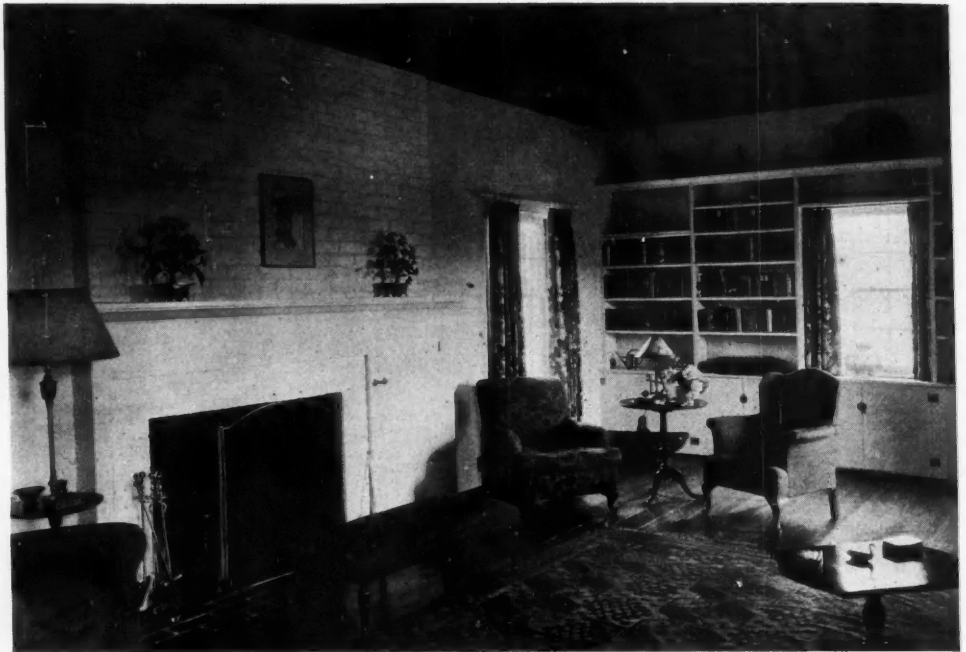


FIRST FLOOR PLAN  
J. D. KERR RESIDENCE  
JOHN BYERS ARCHITECT



WITH DIFFERENT BUT HARMONIOUS DESIGN

At the right and below are the living room and study of Mr. and Mrs. Murray's home. They have a refreshing air of calmness, coolness, comfort. In the study some recessed shelves are backed with an old map, whose tawny, varnished surface goes well with the knotty-pine, panelled walls.

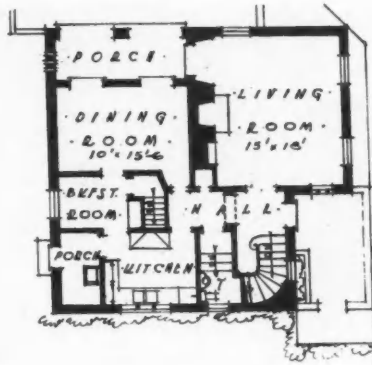
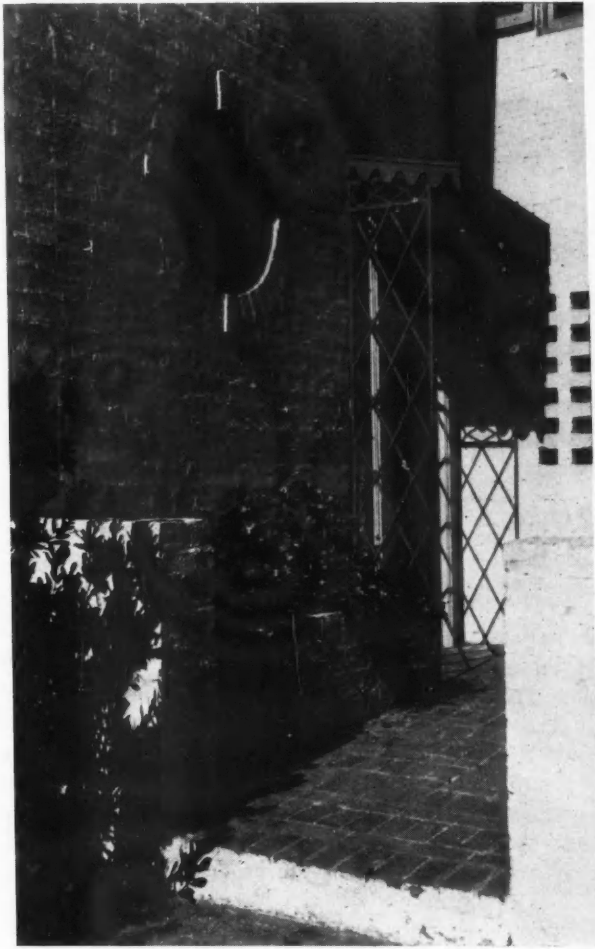


Photographs by Mott Studios

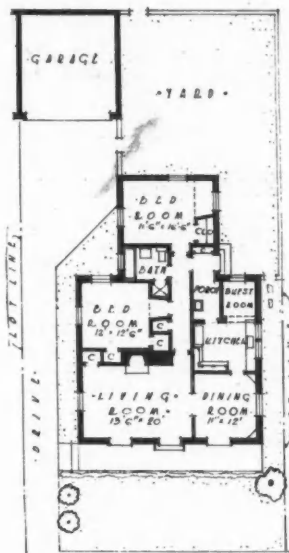
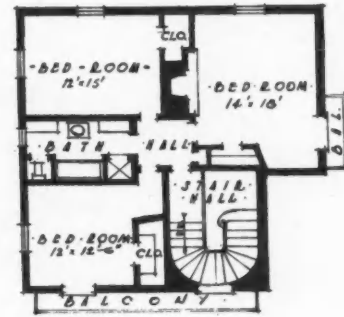


Shown below, the living room of Mr. and Mrs. Kerr's residence has similar qualities to its neighbor, but expressed quite differently, no duplication of detail. Ceiling, mantel, fire-wood door, even the furniture and ornaments, all the elements are different. But a similar effect of quiet graciousness has been obtained. John Byers, architect.





- DRIVEWAY -

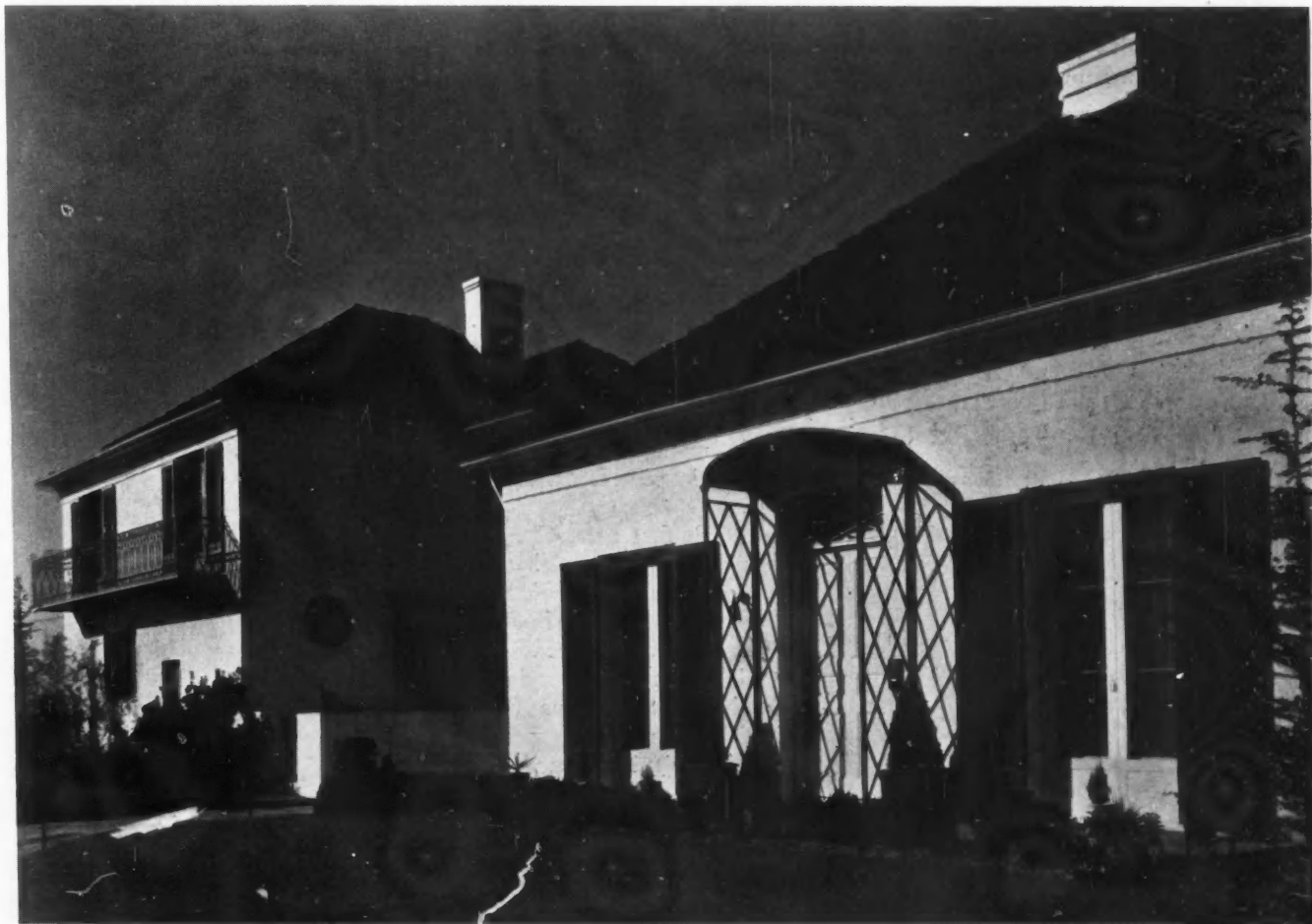


## TWO HOUSES IN LEIMERT PARK, LOS ANGELES

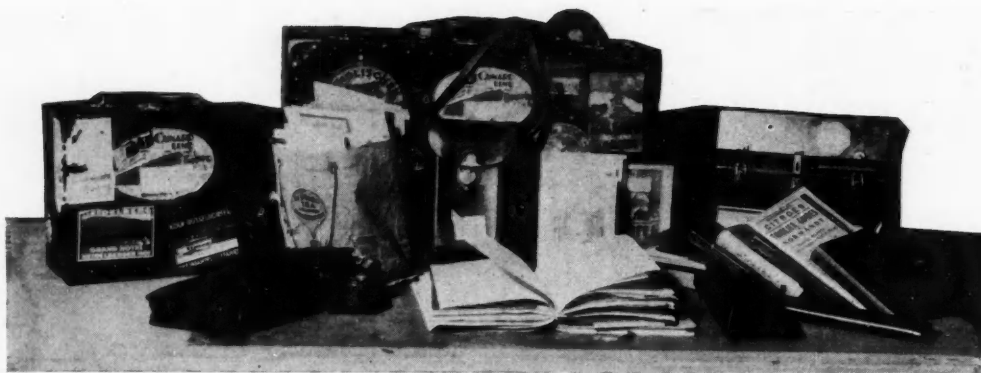
Designed by Roland E. Coate, A.I.A.

For excellence both in pure architectural proportions, and in the straightforward use of materials, it would be difficult to over-praise these delightful compositions. Brick, wood and metal are treated in the most simple and homely manner, but with such good taste and refinement of detail that the effect is of elegance.

Photographs by George Haight







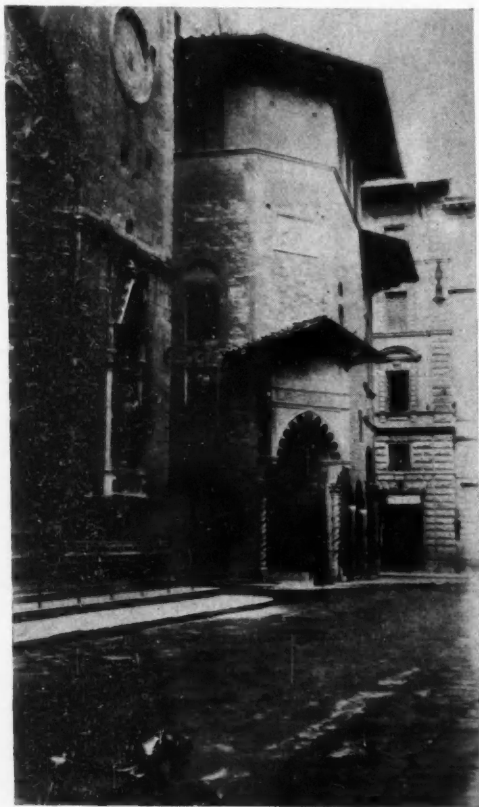
## CALIFORNIA, CAPRI AND RETURN

*To, and from, an Overstuffed Diary*

By JULIAN C. MESIC

HOW you, dog-eared and bulging, became *the* diary, is obscure. The architect who advised a diary "escort" would smile at your meal-bag form and elastic belt. Youthfully, you must have fitted the overnight bag, while "leather-backs" refused. Certainly, you were not *my* choice!

Now, though balancing an ancient tome, I could not part with you. Secrets? No—only the return. Your creation was easy, because normal. You accepted jottings, quotes, clippings, stickers, beer mats, everything. Your pages became portfolios containing London and Paris maps, exposition directories, weekly "event" books of a dozen cities, all (except a half-dozen Baedekers, French books, and other large local guides).



Today, you are handled as the rarest china. A "crash" and you would be as conglomerate. Literally, you cling to life by a thread. Constantly you furnish the skeleton for some author's or artist's intriguing story. Your "Return Section," with headings for each country, and its attractions, provides systematically for the "missed" of this hurried trip. New York customs could not ignore you now!

The test of your power is this: Can you recreate for our reader the Italian Lakes, Ville d'Este, the Palatine, Amalfi, Avignon and Normandy? Paint for him the contrasts and effects of different ideals, purposes, and ambitions, cherished for centuries?—and, thus illumine our America!

Urge our reader to take stock of his own country before starting. Fix the dramatic Bay Region in mind, neglecting neither North nor Southland—mountains nor forests—Castellamare's namesake on Malibu Drive, the rush and the urge of new cities, forging into glowing futures, yet with their Spanish Plazas, Olvera Streets, and Chinatowns.

For good measure, add Arizona, New Mexico, Texas, colorful and compelling, mountained, mined, vastly spaced—forming a stern lure, in striking contrast to the nation's metropolis. Historical? Yes—beginning in continental Europe—our objective.

April 28, first note, Cherbourg:—Paris friends departing from aboard the *Beren-garia*—our first sight of land—contours soft as those we just left, but in striking contrast to Pacific shores. Fields, hedge-mapped, are set off by varying crops. Thin smoke begins to curl up from chimneys, half hidden in small groves. The first glimpse is intriguing; seawall, and barracks.

Left, a street in Florence, where every detail is a work of art. Right, towers and tiles of a church at Avignon, by the Palace of the Popes.

Winchester—what an introduction to Europe! Fortunately an English woman praised her home, else would have followed the crowd to the London boat train—and missed a most perfect historical town. The homes of 25,000 people are snugly nestled among the freshest, greenest hills, with the nicest old buildings and little gardens, crowded with the brightest spring flowers, even on walls! Handmade gates, doors, shutters, gables, windows, wrought iron; even sturdy King Arthur mounted in the Square seemed the expression of an intense affection for one's own. Cheerful people darted about, women with market baskets discussed purchases, seemingly with daughters; shops were irresistible.

Harwich to Holland, another ancestral home. London is past! Three centuries





Typical throughout Europe is the harmony in roof pitches shown by this village in the valley of Chartres.

ago, we would have said "our London." How much does it still influence us? We do speak a common language, and feel an historical closeness in Sulgrave, Oxford, Windsor. St. George's Chapel, lacelike, fresh from reconstruction, and unbelievably gorgeous with banners, tracery, and choir, architecturally represents the colonization period.

Morning—rain continues. Tulip fields, poster-colored, have done their best to cheer. Boats, cars and hotel have been too cheerful. Tourists will not abandon them for the greatest store of the Hague, the "Bee Hive," a quite literal name—fabrics, the most gorgeous, are stacked, piled and draped in the greatest profusion.

Crumbling ruins are not a national characteristic of Holland. Amsterdam would make one feel west of the Atlantic were it not for the general heaviness of building forms, the blooming flowers in window boxes. She claims to be the source of much of Europe's modernism, apparently with some foundation.

Coblenz—the picturesque—fascinates and intrigues. Its ruins must be circled. Castles, monuments, parks, gardens and waterfront must be explored before embarking for a day on the Rhine! The porter insists on proclaiming our sojourn—busy with glue pot and labels—all baggage fast acquiring an autumn-leaf hue when we returned to the hotel.

Lucerne — breath-taking! Wonderful wonderland unfolds from the Montana's balcony! White peaks tinged with sunset colors are accented by a lake of ever-changing blue. We remember the Titans of our West—our lakes and National Monuments—and thrill to the gorgeousness of it all.

Geneva, rich in history, seems remote from home, yet how essential to homes everywhere is its fostering of International

Peace. Labor's International is already in operation in its own building. Switzerland's neutrality makes us ponder many things.

Italy—south of the Simplon—houses still cling to mountain sides, but timber and split shingles have given way to masonry and tile—the prototype of many new California homes. Masses are loosely and pleasingly composed, doorways large, windows small and chimneys low and generous.

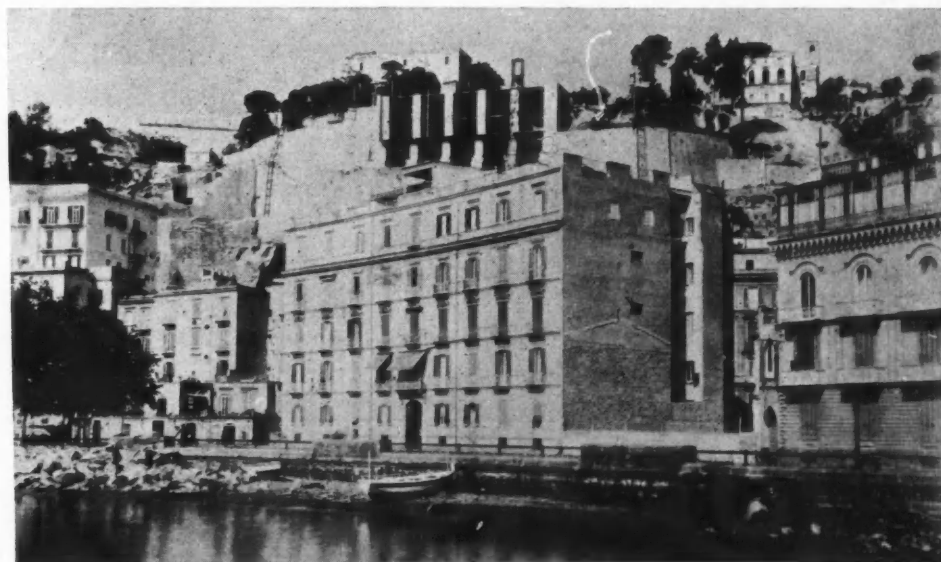
Stresa—Lake Maggiore, abounds in great Victorian hotels. With mountain backgrounds and the Borromeans floating like fairy islands on an enchanted lake, one soon loses self in the joy of it all, and leaves only when rain or night compels. It matters not that we depend on the sign language—excitedly we scramble aboard a chuggy boat, bound, we hope, for the lovely Isola Bella, with its ornate palace and marvelous garden of camellias, palms, oranges, walks and terrace, grottos and walls rising from the water's edge. Fortunately for travelers, royalty must share these glories. A church and fishing village nestling about the wharf add color and contribute food, curios and the ever-present local postcard (purchasable only at the point of interest—hence the intense interest in collecting them, often at the expense of seeing).

Milan, Venice, Florence, Rome, Naples, Sorrento, Capri. No time for sleep, and less for diaries—Milan Cathedral's interior wins us despite the critics. En route to Venice, earthworks from the recent war alternate with old castles and estates—more attractive than food and wine. Churches and palaces, centuries old, eclipse our quarter and half-century buildings in

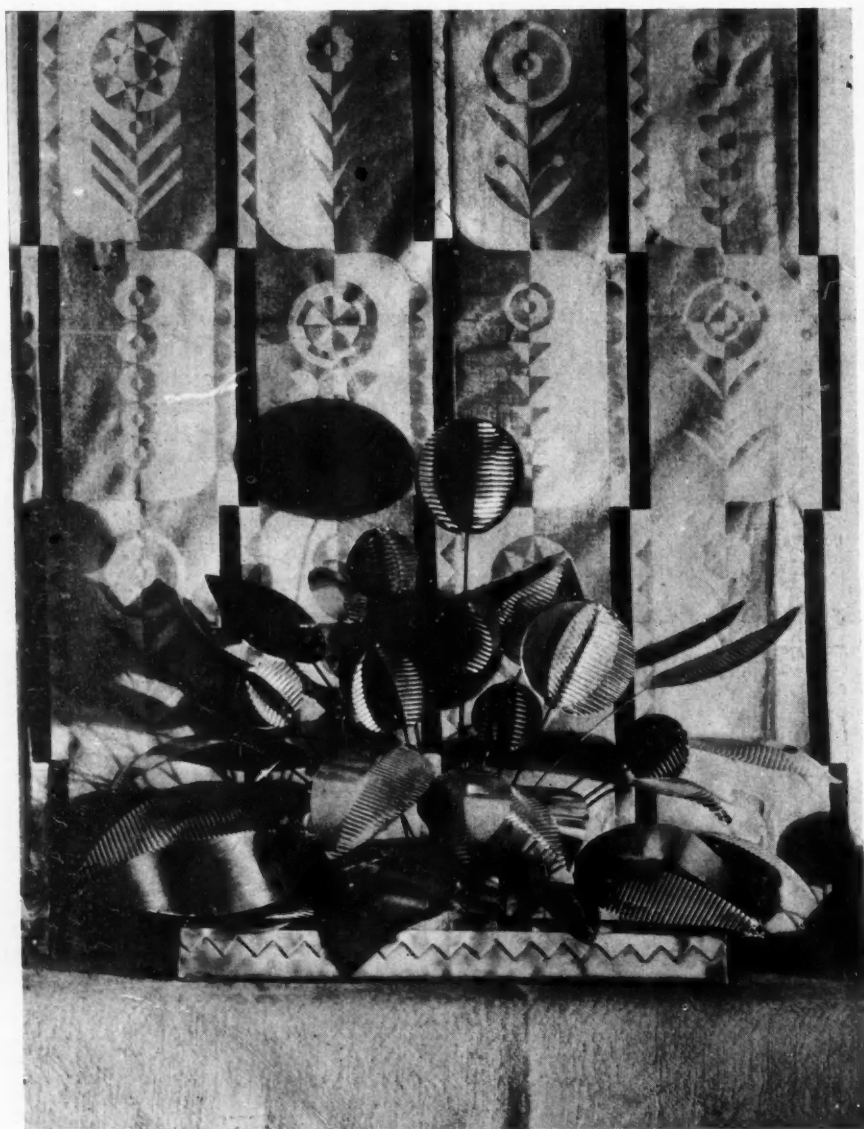
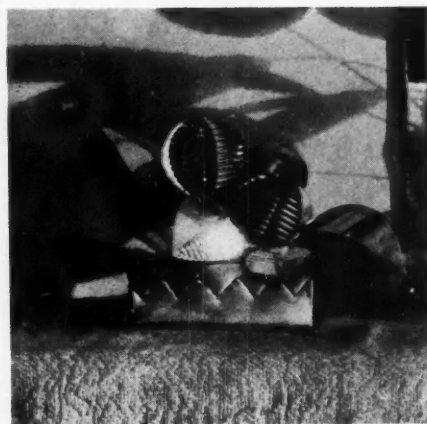
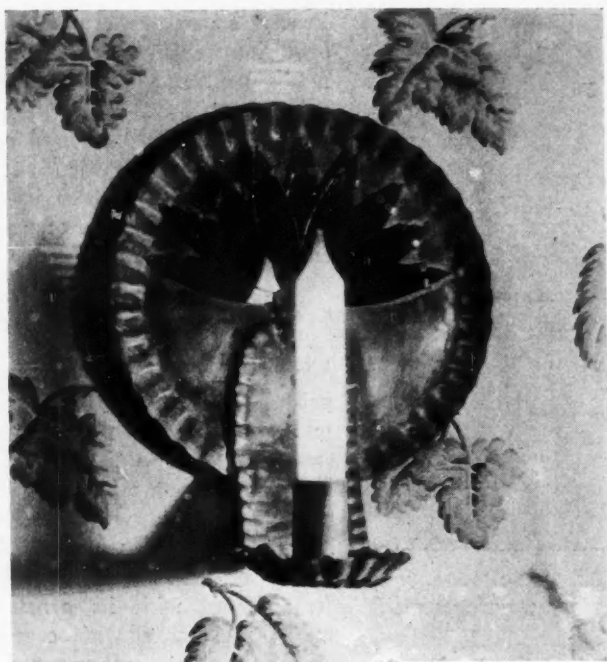
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Left, one of the narrow, walled streets of Sorrento, where gardens hang on terraces above the ocean. Below, cutting the cliff to make foundations for new villas, at Naples.



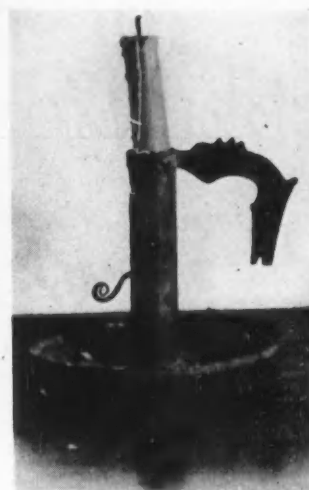
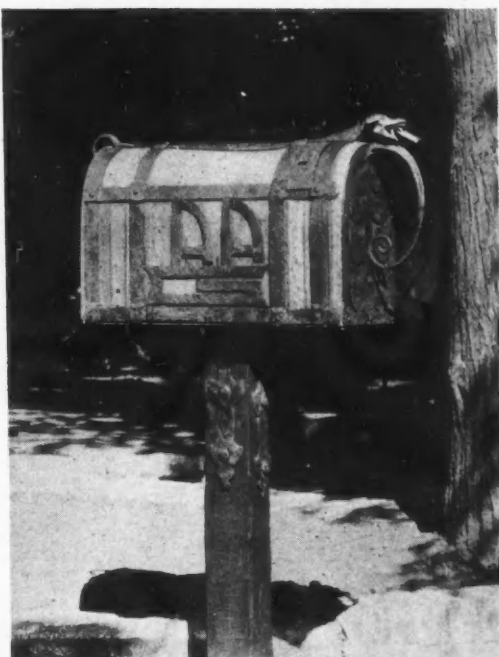
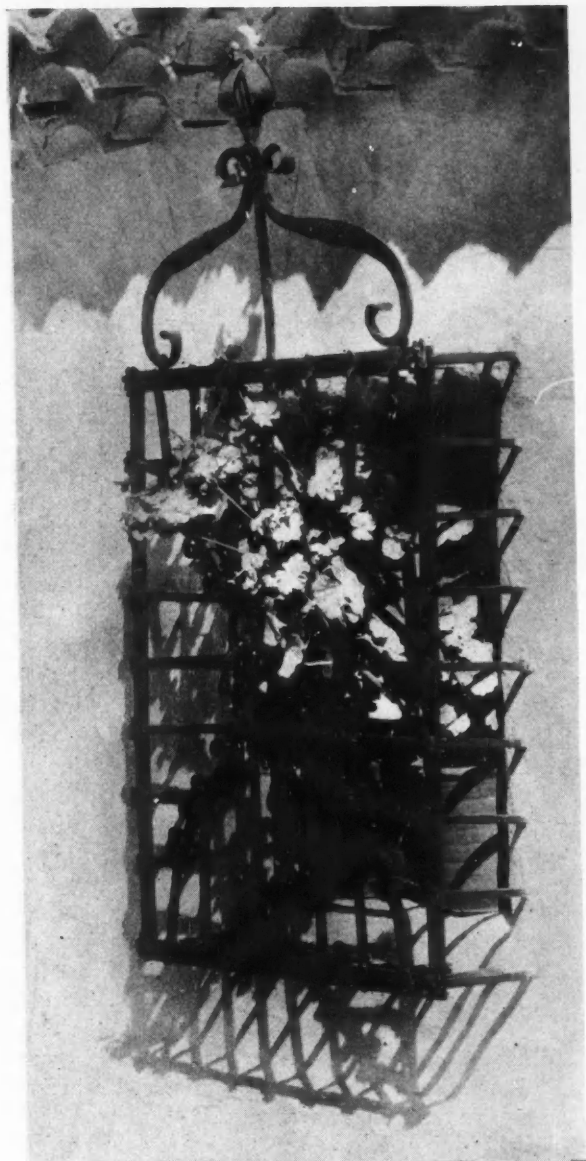




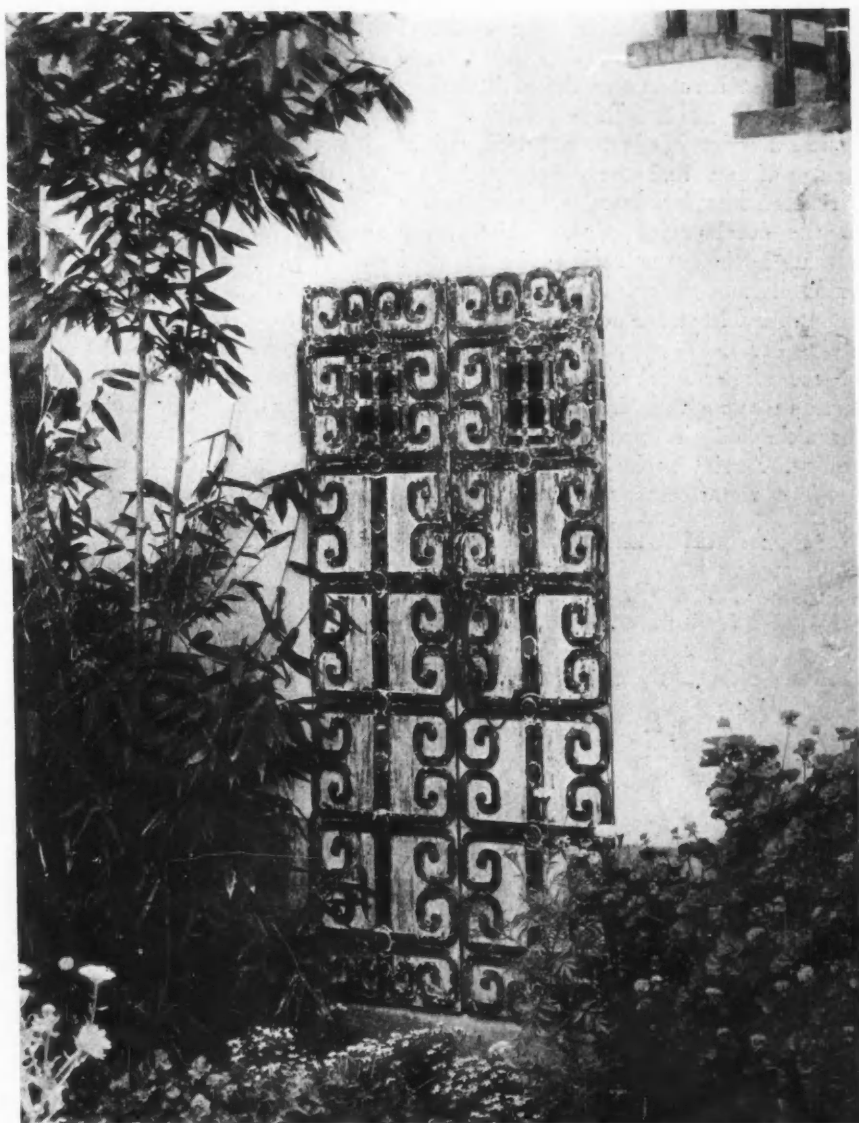
These illustrations show the decorative possibilities of a humble metal, but do not reproduce the shining, silvery sheen which is their chief beauty. Above, a wall sconce reflecting early Colonial days, and a small square container with flowers and leaves—effective with pewter service. Below, a modern arrangement for side or center table—here set against a hand-blocked linen in silver and green—and a "star" candlestick, such as our Spanish colonists used. Courtesy of the Allied Arts Guild of California.

## THE DECORATIVE USES OF TIN





Above, is seen a hand-wrought grille designed after one in Ronda, Spain; a mail box that is beautiful as well as practical (the official size and proportion required by U. S. Mail Service); and the reproduction of an old Spanish candestick. At the right is a wooden, whitewashed, plank door, set in stuccoed wall, overlayed with heavy wrought iron strap design and with iron vent grilles. Products from the shops of the Allied Arts Guild of California located at Menlo Park.



## THE CHARM OF HAND-WROUGHT IRON

# CREATOR OF THE NEW DEL MONTE MURALS

*Moira Wallace, Talented Young Artist  
Receives Recognition*

By ROBERT FENDER

Photographs by Stuart O'Brien.

IT IS a fact, and one for which no clear cut cause can be assigned, that great artists inherit an ability that no amount of study and training can ever duplicate.

The first born among the artist colony of Carmel, Miss Moira Wallace was weaned from a bottle to a pencil and at the age of four had already attained a remarkable sense for drawing. Fortunately for the development of her talents, she grew up in the sympathetic environment of her family and the many real artists living in Carmel who were always interested in helping her.

Some of her work done at the age of thirteen was published by the San Francisco Chronicle and she was hailed as a child prodigy. At sixteen she had an exhibition of drawings, water colors and linoleum blocks

at Gump's. Her work at this time was remarkable for its rich fancy in subject and color and the strong sense of design and form that characterized it. Her critics were astonished at her apparently intuitive knowledge of anatomy. The development of these attributes gained for Miss Wallace the position of "idea man" with Foster and Kleiser Company, and her posters found their way into Mr. Desage's collection of posters and advertising drawings in Los Angeles, among those done by Picasso, Jouve and Fernand Leger. Again her fine design was preferred by the critics to the brutal presentation of the new school.

Following this, she went to New York, and free-lancing in the advertising world, worked for Coty. She came back to Carmel a year later full of new ideas, and forgetting her advertising and billboards began

to work in oils. She studied with Armin Hansen, but as usual never limiting herself to one master she remained individualistic.

After working and studying a year at home Miss Wallace had an exhibition at the East-West Gallery in San Francisco. Her work now began to show a tendency to more serious ideas, more definite interpretation, a stronger mastery of technique; but was not yet representative of her capabilities. An artist derives greater benefit than the public from an exhibition, the work done after such a showing often manifesting marked improvement. Back to Carmel, in a studio of her own, the child prodigy of thirteen had become a full grown artist, capable of taking unbiased criticism, great enough to appreciate its value.

Her ability was first generally recognized when she was selected to decorate the grill







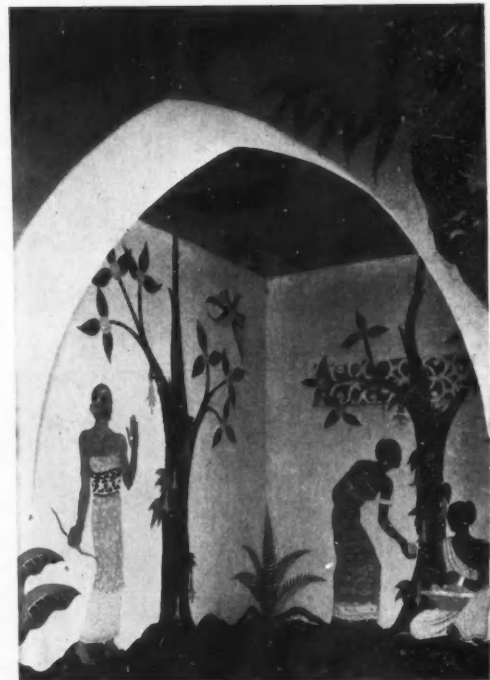
and auditorium at Hotel Del Monte. Her extraordinary talent had impressed the well known artist, Francis McComas, who in turn recommended her to the president of the Del Monte Properties company.

Her idea for this decoration was born of her always keen interest in the Balinese people. Bali is a small island off the southern tip of Java. One of the few unadulterated spots in the world, it keeps its fascinating life, its tropical growth, its beautiful color, its primitive grandeur. For a month the studio was filled with a Balinese

atmosphere. Miss Wallace worked on innumerable sketches of Balinese types, of costumes, dances, animal life, batiks. When the painting of the mural was started she had the whole idea of the room visualized. In less than thirty days (long days of ten and twelve hours each) the decoration was finished . . . twenty-five hundred space feet, a man-sized job, done by a girl twenty-one years of age. She interpreted the sensuousness of the tropics with a warm coloring, showing a subtlety in her palette enhanced by the fine lighting of the room,

keeping the grill a dancing room—its main *raison d'être*. The strength and slight stylization of these forms give one the impression of the beautiful purity of the types, and yet in every detail it is a fine imaginary creation.

Miss Wallace is a very striking girl, a charming personality. Her father a versatile artist, has always been of much help to her. Her work shows the sincerity that makes her tackle each composition, each subject, with a premeditated study of her medium and its environment.





# THE MARIONETTE ART OF RALPH CHESSE

## *A San Francisco Puppet-Show On A High Plane*

By GODFREY DE BERNIERE

IN ONE of the oldest, most romantic sections of San Francisco (it is near the center of what used to be the famous "Barbary Coast") there is a fascinating little theater, the "Marionette Guild," which is too rarely sought out; which, however, has become the resort for those literary-minded people who seek the unusual in artistic creation.

The art of the marionette, according to remarks made by Mr. Sheldon Cheney, has reached its highest development in America at the hands of Ralph Chessé, who comprises in himself Producer, Art Director, Stage Manager, Designer of costumes and sets. The theater of the Marionette Guild is the theater of one's self—or rather, of Mr. Chessé's self. It is in this way that it attains its special and unique quality, in spite of the fact that there are four other actor-manipulators of the marionettes, although one might almost say because of them; their work is of excellent quality, both in the rendering of lines and the intelligent business of the play. The artistic unity achieved by the Guild is remarkable.

Some years ago, the writer reviewed "The Art of the Theater", by Gor-

don Craig, for the "New York Evening Post;" in which article he expressed indignation at Craig's sweeping the human actor off the boards, and leaving the marionette as "Maitre du Theatre." Yet Craig's contention that in human acting we are often annoyed or distracted by the personality of the actor, which comes between him and the part he has to play, is quite true. In nine cases out of ten, even Bernhardt was always Bernhardt—whether playing Jeanne D'Arc or Camille. The impassive wooden marionette is an impersonal instrument for the art of the author of the play. He is merely the part assigned him; we do not have to forget that it is Barrymore playing Hamlet—we see merely Hamlet. The wooden instrument has no ego of its own. Some might say, for the sake of argument,

that human beings are really flesh and blood marionettes, having only the characters and action assigned them by an unseen Stage Director. Would that they were. But we leave that to the metaphysicians to discuss.

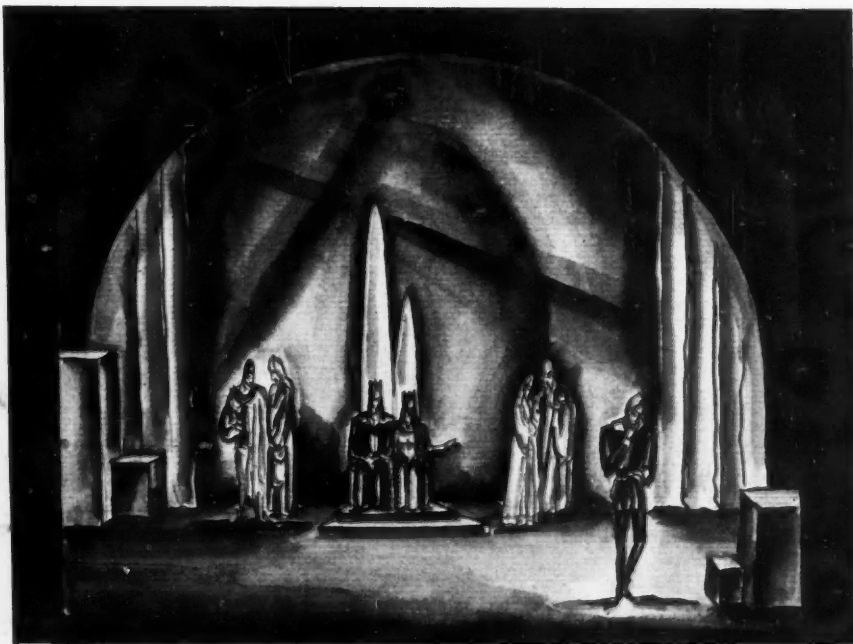
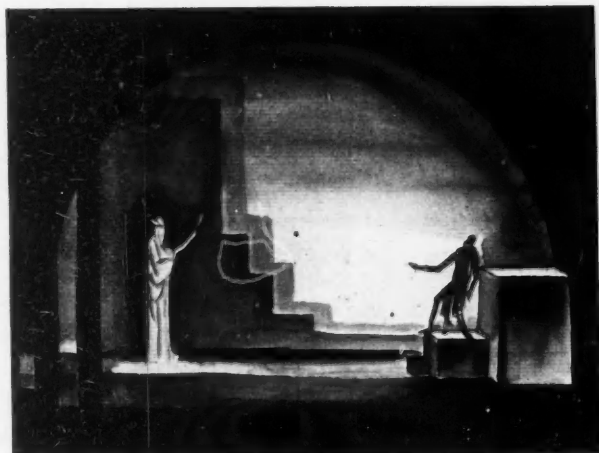
But to return to the marionette. As to the grace of action, anyone who saw Chessé's recent production of "Romeo and Juliet" may admit Craig's theory that the marionette excels the human actor, the accidental gestures and attitudes into which he falls often being unintentional as far as the manipulator is concerned, who is occupied chiefly with the main action or business of the movements of his player, by means of strings or wires directed from above the stage. These inimicable gestures and attitudes may be compared to water-colors; they are happy accidents. So we see that even a marionette is not compelled to walk according to rule and line. At the same time, the voices behind the scenes form a sort of orchestration that is more felt than heard by the audience interpreting the emotions and moods of the parts of a marionette play. This idea that the marionette is more graceful than a human being is almost proved by the nimble way in which the young Roman climbs—one might almost say, skims—the orchard wall in the famous balcony scene. Again, the eager and pathetic gestures of Juliet are particularly fine. In such lines as these, both actors deserve equal laurels:

"But soft, what light from yonder window breaks?

It is the East, and Juliet is the sun;  
(Continued on Page 30)



These designs by Ralph Chessé for stage settings in Shakespeare's "Hamlet" show both artistic and intellectual appreciation of the play's subtle atmosphere.



Photographs by Crandall



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Mgr.

## CALIFORNIA, CAPRI AND RETURN

(Continued from Page 19)

the fascination of age.

Florence (to and from) is unequalled inspiration for the California home-builder. Each district presents its own version of a home, but all showing a kinship which must be seen to be understood. O! for an indigenous American architecture—for the privilege of seeing logical buildings, rather than a copy of alien efforts in a distant land! Yet have we the power to free ourselves entirely?

Rome—what more can be said? It is almost everything we wish—temples, palaces, monuments, the grand scheme and art supreme. The simplicity of recent homes reminds us of her dependence on Florentine forms in art. We promise to return, for we simply must see every one of the historical places for ourselves, and throw a coin in Trevi fountain.

Naples to Sorrento—Spain proclaims her influence; flat-roofed buildings, pergolas, adobe walls, foothills and vegetation remind us of home. Narrow streets, closely and unscalably walled, lead us on and on to new explorations. In the evening, Valencia with a local troupe of dancers, actors and musicians enlivens the hotel garden with folk and romantic songs—all in proper costume.

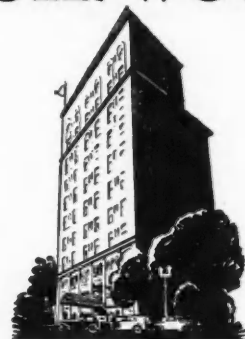
Capri recalls a day atop the Coronados of the Pacific. From the heights, a false step seems almost as certain to precipitate one, not into the sea, but better, into a villa or monastery garden, won from treeless bluffs by labor and a sympathetic sun. And now, having seen the blue grotto, we are ready to turn homeward—with one more look at Rome in her past glory, her rulers' use of the arts to their own aggrandizement, her landscape uniquely accented by cypress and stone pine. We understand better the dictator's desire to rouse his people to the realization of their possibilities.

Departure delayed to the night train! A trip to Villa d'Este's unparalleled garden at Tivoli. The cascades, the gorge, the mountains and Adriana beyond making a perfect day of delight, thrilling one to the vastness of the plans of the Roman Emperors. It is all too exciting. Though the compartment is quiet and roomy, a bright moon offers one last impression of this wonderful land, and we take it in preference to sleep.

Morning finds us flashing through tunnels in the Riviera of the Levante, watching for Santa Margherita and Rapallo. Centuries of occupation have brought a settled satisfaction in life, reflected in garden and terrace closely connected with daily living. A place to dream, and think, and live!

With Ventimiglia, a quaint customs town, in part very old and walled on a high pinnacle, we leave Italy and enter a gayer (even too gay) atmosphere. Restraint is off, and modern gateways and villas take fantastic forms; scrolled and flowered iron work and

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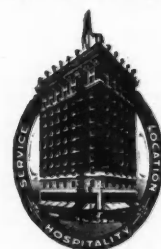
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fanciful figures alternate with flowers and gardens in the wildest profusion. A literary, rather than an architectural, sense gains ascendancy. Thus Monte Carlo does not thrill us until we turn our backs on the effects of the "touristime."

Leaving Nice, the orange-laden orchards and villas of the Riviera again remind us of California—we are noted the world over as enthusiasts, and only stern discipline of the tongue saves the individual from becoming a nuisance. Antibes, Juan-les-Pins and Cannes notwithstanding, at last we must say our say.

Avignon takes us sharply back to the mediaeval, but in the Rhone we relax and feel at home. Peace and quiet seem to wash out quaint provincialisms in home-building; comfortable generosity approaches the highest form of sophistication with appreciation for simple classic forms in plastered masonry. These homes are ideal.

Paris, like Rome, is a world by itself. To know it is the first problem, and the American library is a real help, not only with literature, but contacts and announcements of events of interest to the traveler, such as New York University's lectures in English by French scholars at the Sorbonne. The Louvre, the mint, the embassies, the Palace of Deputies, the Grand Salon and dozens of other places are the subjects. This course makes the studios of many of the best known artists accessible also.

Normandy and Brittany make their own appeals. Imagine Viking ancestors, living here and developing through the monastery's teacher-priests the form of home we today copy, and feel quite at home in so doing. Is it any wonder we trek to Europe at the first opportunity, and find all the old customs and forms fascinating?

So, patient reader, this diary must leave you—assuring you that jottings and notes, in any kind of a book or loose leaves to be bound, will grow in interest on your return. "Snatch" a "look" wherever and whenever possible. Some friend or book will illuminate your "find" ere long.

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WRITE FOR INFORMATION

GEORGE D. SMITH  
Managing Director

## THE FAIRMONT THE MARK HOPKINS

♦♦♦

## GARDEN CALENDAR

EDITED BY

A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.

*Autumn is here; we cull his lingering flowers.*

WILLIAM CULLEN BRYANT.

QUELLE tristesse—what a sadness! Last rose of Summer; shadows lengthening to a Winter's gloom; dark tarns of Auber, and misty mid regions of Weir.

Mr. Bryant, you wrote the quotation for other lands than sunny California. Here Autumn means gorgeous billows of Zinnias, as colorful as the royal standard of Spain. Single and double Cosmos; flamboyant Dahlias until near Christmas; with myriads of Roses blooming all the year; Geraniums which Mr. Bryant kept in his cellar while he was "culling the lingering flowers," here grow to second story windows of cottages; Bougainvilleas of fifteen varieties mingle their tangled masses of royal purples, reds and even pinks, with the flaunting yellow to orange clusters of Bignonia venusta. Our Autumn air drowsy with the perfume of the Orange flowers and thousands of unnamed perfumes. Ah! M. Coty, until you have visited California on a still, autumn night, delicate as it is, your Mille Fleurs will always lack some baffling ingredients.

Nor, is the floral content of California complete. From Humboldt on the north to San Diego on the south silent laborers are working to enrich its flort, either by laborious breeding methods, or by the introduction and acclimatization of new species and varieties. There are high commercial values to the State in this work, but far higher spiritual values.

On the frieze of the main agricultural building of the University of California, at Berkeley, is a clumsily worded motto, but its spirit has inspired thousands of drudging farmers and housewives to put those little touches of floral beauty around their homes, which take away the bleakness and squalor, so often attendant on the homes of those who work too hard. The unkempt dooryard is looked upon as a sign of social degeneracy and the owner as a nuisance in his neighborhood.

What marvels can be done to an eyesore with a couple of gallons of gay paint and a few flowers and shrubs!

Speaking of acclimatization, I shall quote a letter from our dear friend formerly of southern California, now located at Brownsville, Texas. "A plant—an evergreen shrub or small tree, *Citharexylum villosum*, I regard as a semi-tropical acquisition equal in value to any of the *Pittosporums* or the *Ligustrums*. Perhaps it is in some of your California collections; if not, it will make a sensation, if handled right. At present, there are a limited number of it in shrub form, up to six feet or more, that could be safely balled and shipped (for I have handled hundreds of them successfully here), into valley gardens and parks. Except for such transplanting it will soon be extinct here,—for the lands where it grows are usually fine soil, and are being

cleared up for cultivation. It is, however, found in some few Mexican localities, and, I am told, in Florida.

I have a theory regarding this plant, that it is a tropical castaway, or storm-and-tide-driven plant, brought in here by the Gulf Stream. For like two others I shall also speak of, it is found only close along the Gulf coast, (though not in the sand-dune strip) and at the extreme south part of this coast toward the mouth of the Rio Grande. Its foliage is evergreen, similar to the smaller-leaved *Ligustrum*, and turns red in cool weather or with a little frost, but does not drop. With irrigation or rain, it is in constant bloom, fragrant, with sprays, succeeded by sprays of shining red-brown berries, turning black at fullest ripeness, when they are so eagerly eaten by birds that few escape in the native growths to germinate. I can supply plenty of seed, now, however, from grounds where I can protect the seed. This shrub is fine for tubs, hedges, borders, groups or single specimens, and is an all-year treasure.

Another that I feel sure is as yet in no collection anywhere, except mine, is a white-flowered variant, or variety, of *Leucophyllum texanum*, called *Ceniza* by the Mexicans. The latter, I see by Armstrong's catalogue, is now used in California. The one I am now describing, is probably botanically identical; the flowers only being different, and that only in color—being pure white, a little larger, and with large flecks of gold in the throat of corolla.

There are so far as I can learn only twenty plants of it in existence, which I have been searching out and transplanting to my grounds during the past three years, since I first found one wild. It is indeed a beautiful plant, the pure white effect, with the silvery foliage! So far I have not been able to propagate it from seed; in fact, am not sure it will reproduce true from seed, though the fact that I have usually found several near together might indicate that. But I have grown a few from sap cuttings, in sand, shaded, etc., and believe that it will strike readily with greenhouse facilities.

These are three plants that I think are so promising. And the fourth is *Sophora*, another that I think is also a castaway, from the tropic islands of the Carribean Sea, or toward Yucatan in Mexico. It is *S. tomentosa* and is an evergreen shrub, or probably a small tree except for drought and light frost, with very beautiful long pinnate leaves as silvery canescent as the *Cineza*; and long sprays of Canary-yellow flowers borne constantly and in wonderful contrast with the silvery foliage. Of course, this may already have been introduced; and I will be glad for you to let me know if you have it in southern California. I could supply these in one to four feet balled plants; and can supply seed. I regard it as very charming and like all the others I have described, a decided treasure for southern Cali-

fornia, for I cannot see any reason why they should not all do well there. They all endure down to 23 degrees, and droughts of long or short duration, yet I have found that they do better with sufficient irrigation to go ahead all the time. Our other *Sophora* (*secundiflora*) I presume has been sent there before this, though it was not there when I left. It is a beauty too. There are several others of our semitropic evergreen small trees that I know would be valued in California but I cannot but suppose they are there now.

I refer to one we call Texas Ebony, a dark foliaged, thorny leguminous tree of long life and large growth. The Brazil, similar, but with yet finer foliage and always vernal green foliage, and red berries in winter. Several *Acacias* from Mexico, and *Cordia boissieri*, called locally *Anacahuita*, a cross-leaved evergreen tree, with three inch white flowers in clusters all the year except in frost time, succeeded by great numbers of white fruits the size of small plums, of no value as fruit.

I did not set out to write you a letter as long as a book, but I have not yet said all that I would, if I had a chance. Would it not interest you to come by here sometime, and see what has been done here in the Third United States Semitropic section, since I came here to demonstrate it. I insisted that we concentrate on the Grapefruit; and we now have over seven million trees here,—citrus, of which more than three-fourths are Grapefruit. This valley will soon be what I saw for it twenty-five years ago, when I undertook its development, i.e., the leading Grapefruit section of the world. But it is not California, and you know what I mean,—not "just California stretching down the middle of the world" as your Irish poet has it. And I own to wishing I could come back there to where you can stand and see mountains anywhere in the State, be among them in an hour, or at the coast.

With best regards, and awaiting your reply,  
Truly yours,

HARVEY C. STILES.

While the United States Department of Agriculture (Bureau of Plant Quarantine) has somewhat cramped our style, with their rigid rules on importation, we must be eternally thankful to them for the stimulus they have given to seed raising and home propagation.

Formerly all our Bay trees, so essential in formal gardening, came from Europe. Now, at Jannoch's, Pasadena, one can see an array of standard Bay trees of various heights and sizes, and at prices we would formerly thought impossible. What distinction is lent to an ordinary doorway by a pair of well trimmed standard Bay trees in large tubs, or what formal garden could be complete without the standard Bay planted *secundum artem*.

Speaking of Jannoch's reminds me of their *Camellias*. Did you, gentle reader, ever see

(Continued on Page 32)





A novel and interesting use of Lincoln Quarry Tile on the floor and wainscot of Bullock's new store in Westwood Village, Los Angeles—John and Donald B. Parkinson, Architects.

Lincoln Quarries are now available in a range of colors: Red, Indian Red, Autumn Brown, and variegated Buffs.

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### THE MARIONETTE ART OF RALPH CHESSE

(Continued from Page 24)

Arise, fair sun, and kill the envious moon  
Who is already sick and pale with grief  
That thou, her maid, art far more fair than she.  
See how she leans her cheek upon her hand;  
Oh, that I were a glove upon that hand  
That I might touch that cheek!"

Here the pathetic movement of Juliet's hand that wistfully touches her cheek. Then comes the charming pose of Romeo when he exclaims, pointing to the East, "Night's candles are burnt out, and jocund Day stands tip-toe on the misty mountain tops." And Juliet's coy and languishing grace as she stretches out her arms to bid her lover adieu.

But the action of the play cannot be captured in cold analyses, line by line; one has to see and be converted. We would mention, en passant, the exquisite rendering of the lines by Miss Barbara Gaskin, playing Juliet. But, indeed, the diction throughout the play is well-balanced and agreeable, from the versatile Mr. Chessé, who plays the eccentric Peter as well as the lyrical Romeo, to Jack Kaufman, who plays Mercutio and as the apothecary.

Besides being an actor of rare quality, Mr. Chessé is also a versatile artist in the plastic sense of the word. He seems equally at home in black-and-white or color. The decorative drawings for Mr. Chessé has as unique a dramatic conception of the stage as Gordon Craig, and a better technique as draftsman.

The repertoire of the Marionette Guild includes a masterly rendering of "Emperor Jones;" a somewhat macabre "Don Juan;" "Romeo and Juliet;" "Hansel and Gretel;" and as, perhaps, a piece de resistance, "Hamlet."

### LOS ANGELES AND SAN FRANCISCO TO HAVE A ONE WEEK LIGHTING SCHOOL

CALIFORNIA architects will have an opportunity to learn at first hand all the latest developments in lighting in all parts of the world through lighting schools to be conducted in San Francisco and Los Angeles this month. The first school is scheduled to take place in San Francisco the week of October 17 to 22, and the second will be held in Los Angeles the following week. Both schools will be conducted, under the auspices of the Pacific Coast Electrical Association, by two of the nation's most eminent lighting authorities, A. L. Powell, of the General Electric Lamp Company, Nela Park, Cleveland, and S. G. Hibben, of the Westinghouse Lamp Company of Bloomfield, New Jersey.

Although the program has not been definitely completed at the time we go to press, the following are some of the subjects to be discussed.

*Lamp Quality and Lighting Economics.*  
*New Incandescent Lamp developments and accessories.*  
*Bowl-silvered, neck-silvered, etc., lamps.*  
*Trick reflectors vs. reflectors of standard manufacturers.*  
*Wiring and voltage.*  
*Advanced Architectural lighting. Principles.*  
*Custom built lighting, principles.*  
*Who can afford to design and engineer special lighting?*  
*Who can afford to solicit special lighting installations?*  
*Are decorative fixtures inherently inefficient?*  
*How can help of fixture dealer and manufacturer be secured to further cause of good lighting.*  
*Present status of gaseous conductor sources.*  
*Ultra-Violet progress and the planning of dual purpose lighting.*  
*Electrical advertising 1933 standard.*  
*Colored light accessories limitations of various types.*  
*How much engineering does the average commercial lighting job warrant?*  
*How should printed foot-candle standards recommended be revised for 1933?*  
*What reasons have led to the purchase of outstanding Eastern lighting jobs?*  
*What methods have led to the sale of outstanding Eastern lighting jobs?*  
*What cooperative activities can California lighting interests undertake to best advantage in 1933?*  
*The Weston Illuminometer.*  
*Lamp Quality and economy.*  
*Trick reflectors and lamps.*  
*Wiring and voltage.*  
*1932 European developments.*  
*The field of Ultra-Violet and dual purpose lighting.*  
*Lighting for the World's Fair.*  
*Gaseous conductor sources.*  
*Demonstration at Stanford University.*  
*Lighting outside the home.*  
*Lighting for pageants, conventions, etc.*  
*Lighting for amateur theatricals.*

The plan is to devote the morning sessions to a more or less technical presentation of lighting problems, while the afternoon sessions will afford an opportunity to work out actual examples, basing all applications on the information given at the morning session. During the evening Mr. Powell and Mr. Hibben will present a series of lectures of a less technical nature, including such subjects as 1932 developments in European lighting, based on an actual survey recently made in Europe by Mr. Powell. Details of the lighting plan for the Chicago World's Fair is also scheduled for one of the evening meetings.

The Friday session, as well as the Saturday morning session and one evening during the week, will be given over to a complete discussion of home lighting, and is expected to be of particular interest to interior decorators and teachers in home economic departments of schools as well as to those interested in commercial lighting.

The speakers are shipping two large truck-loads of equipment to California for the schools in order to give actual examples of the various types of lighting installations under discussion.

A feature which is expected to be of special interest to architects is a discussion on advertising illumination on the exterior of buildings, with a view to making such illumination in keeping with the general architectural feeling of the structure.

All lectures in the lighting school will be open to those interested in the subject and a cordial invitation has been extended to architects and builders by the Pacific Coast Electric Association. There will be no admission charge made at any of the lectures.

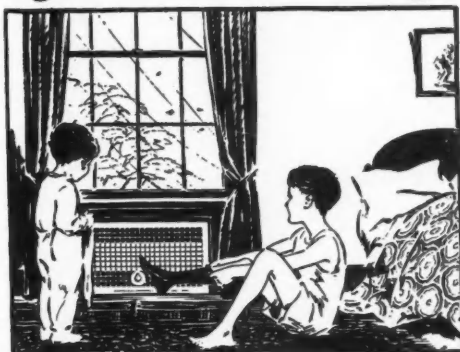
Details of the complete program may be secured by those interested by inquiry at the headquarters of the Pacific Coast Electrical Association, 447 Sutter Street, San Francisco, or through the Los Angeles or San Francisco offices of California Arts and Architecture.

## Consider Electricity as an Ideal Fuel for Air Heating

In this day, when we use electricity to obtain light, refrigeration, music, and to operate dozens of household labor-saving devices, we should use the same medium for house heating. Electric heating has certain definite advantages over other methods of heating. Electric heat is clean. It leaves no ash. It consumes no oxygen. Warmth adds to the natural advantages of healthful, vitalized circulation of actuated air. Electric heat is available instantly in any room in

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Many important developments in electric air heating have taken place in the last few years. Electric rates have been established on the Pacific Coast which make it possible under proper conditions for electricity to take its place as the ideal air heating medium. Proof of the economies and efficiencies of this type of heating can be derived from the fact that in many localities, especially where the climate is milder, complete house heating by electricity is already a practical reality. It is being successfully used in residences, hospitals, apartment houses, and other types of buildings. Architects, Builders and Home Owners are invited to communicate with any of the offices of the Bureau for helpful information on electric air heating for auxiliary units or major heating systems.

## Pacific Coast ELECTRICAL BUREAU

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## ♦♦♦ INDEX TO ADVERTISEMENTS ♦♦♦

## ANTIQUES

Condit, John W.....	5
Scotch Village Antique Shop.....	5

## ART GALLERIES

Biltmore Salon .....	5
Ilsley Galleries .....	5
Stendahl Art Gallery .....	[*]

## BUILDING MATERIAL

*Lighting Fixtures and Accessories*

Glick, Hayrold Russ.....	6
Kerns, Correa .....	5

*Materials and Equipment*

Clark & Son, N. ....	10
Gladding, McBean & Company.....	29
Ruppel, Fritz .....	[*]

## CLOTHING

Bullocks .....	[*]
Standard Mercantile Co. ....	27

## EXHIBITS

Bldg. Material and Machinery Exhibit.....	[*]
---	-----

## HOTELS

Ambassador Hotel .....	[*]
Fairmont Hotel .....	27
Hilton Hotel .....	26
Hollywood Plaza Hotel .....	26
Hotel Barbara .....	27

Hotel Del Monte .....	2nd Cover
La Valencia Hotel .....	26
Mark Hopkins Hotel .....	27
Mission Inn .....	27
Santa Maria Inn .....	27
Savoy Hotel .....	26

## HOUSE FURNISHINGS

Extremes .....	[*]
Kajiwarra .....	6
Talavera Importing Co.....	[*]

*Draperies, Fabrics and Linens*

Grande Maison de Blanc.....	[*]
Walter & Company D. N. & E.....	30

*Fireplaces and Accessories*

Colonial Shops .....	5
Raczka, J. ....	[*]

*Hardware*

Glick, Hayrold Russ.....	6
--------------------------	---

*Furniture, Furnishing and Decorations*

Cheeswright Studios, Inc.....	[*]
Condit, John W.....	5
Grande Maison de Blanc.....	[*]
Gump's .....	[*]
Holtzclaw Company, John B.....	[*]
Hunt, George .....	[*]
Laird, Marshall .....	[*]
Marten Company, A. F.....	7
McCann, William D.....	7
Oliver's Period Furniture.....	5
Penn Furniture Shops, Inc.....	[*]

Segar, George Co.....	[*]
Saylor, W. J.....	[*]
Scotch Village Antique Shop.....	5

*Wall Coverings*

Stockwell Company, C. W.....	Back Cover
------------------------------	------------

## METAL CRAFTS

Glick, Hayrold Russ.....	6
--------------------------	---

## MISCELLANEOUS

American Society of Landscape Architects [*]	
Pacific Coast Gas Association.....	3rd Cover
Pacific Coast Electrical Bureau.....	31
State Association of California Architects [*]	

## PHOTOGRAPHERS

Craig, Margaret .....	[*]
Hiller's Studio .....	[*]

## SCHOOLS

Art Center School.....	[*]
Chouinard School of Art.....	2
Flintridge School for Girls.....	[*]
Menlo School and Junior College.....	2
Otis Art Institute .....	2
Pacific Military Academy .....	6
Santa Barbara School of the Arts.....	2

## TRAVEL AND TRANSPORTATION

Bluebird Taxi .....	27
Santa Fe R. R. Company.....	[*]
[*] Will appear in next issue.	

## GARDEN CALENDAR

(Continued from Page 28)

fifty thousand Camellias in many varieties and shades of color, ranging from four-inch pots to plants five feet in height and all aggregated together in one spot? These Jannoch boys, when importation became illegal, used their brains, made a special study of the Camellia, realized the future demand, gathered together all the best varieties and propagated them to beat the band. Now they are Camellia kings and can afford to pass them out to California gardens at much lower prices than when they had to be imported.

Some folks think Camellias are hard to grow, but, if one follows P. W. Jannoch's directions for California gardens which here follow, one can be successful.

"Camellias are comparatively of easy culture if a few simple rules are observed and we herewith list the rules which experience has taught us to follow.

"Situation. The best location for Camellias is a shady or, better, a semi-shady one. The north side of a building where the roof projection protects the plant from the overhead rays of the summer sun or under a tree, such as a live oak, are both ideal locations.

"Soil. The Camellia, for outdoor growing, is not so particular as to soil as has been generally believed. A porous loam is best, but almost any soil can be brought into condition rather easily. Very heavy and adobe soils are objectionable not because of their heaviness but because of lack of drainage.

(The subject of drainage is dealt with in the following paragraph.) When it is found that the soil is too heavy the adding of leafmold, sand or both is suggested. In turn very light sandy soils should have loam added.

"Drainage. Good drainage is the most important factor in the growing of Camellias. Three-fourths of the failures are attributed to lack of it. By good drainage is meant the seeping away of water from the roots of the plant instead of towards them or remaining there. This is why trouble is encountered in heavy soils. To rectify this condition the hole in which the Camellia is to be planted should be dug quite deep, through hardpan if any, and gravel or sand in copious quantities placed in the bottom. If moisture from the surrounding area has a tendency to drain towards the location it should be led away by a gravel or sand filled trench. The symptoms of lack of drainage show in the plant first by brown spots appearing on the leaves, then by the leaves dropping of the plant dying back.

"Pruning. Camellias need little attention in this respect. A pyramidal or columnar habit is probably desired in most cases and as the plant normally grows as such there is little if any need of cutting back any of the growth. Because of the slow growth it is inadvisable to cut long stems when cutting flowers, as this has a tendency to dwarf the plant. If it is desired to train a Camellia against a wall, viz, as an espalier, patience and experience are needed.

"Fertilizing. If your soil is in good

condition and has been prepared as described above no fertilizers or manures are necessary and we do not advise the giving of any. After say six or seven years the addition of leafmold either as a mulch or by spading in will be found to be ample food.

"Watering. Camellias desire a fair amount of water, especially during the growing season. Though one should not overdo the watering, at the same time they should not be allowed to become dry. The flower buds set in June and July, after which time, the soil should be kept moist, neither too wet nor too dry, to prevent the buds from dropping. For the same reason it is better to water the plants by having a basin around each one rather than sprinkling, as the continued wetting of the foliage may cause the buds to drop as well as burn the leaves.

"General. Do not plant Camellias any deeper than as they come from the pot or from the nursery bed. Next to lack of drainage this we find has caused the most failures. If the main stem or trunk gets set too deeply in the ground decay will attack it with disastrous results.

"Though cultivation is advisable it should be done lightly, as deep cultivation will tear the roots which are rather close to the surface.

"Diseases are practically unknown to Camellias. Scale and aphids sometimes attack the plants. The spraying with an oil emulsion immediately after the flowering period and the application of tobacco dust, nicotine or even better the washing off with the force of water from those will eradicate the aphids."